

The Dynamic Role of Art in Education

SEPTEMBER 1958
SEVENTY CENTS

SCHOOL ARTS



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Cover by Mary Buswell, student at Parsons School of Design, New York. Gummed colored paper pasteups and drawing are combined in design.

VOLUME 58, NUMBER 1 / SEPTEMBER 1958

SCHOOL ARTS

the art education magazine

The Dynamic Role of Art in Education

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using this issue

Victor D'Amico's appraisal of art education today, covering many basic and controversial issues, is well worth careful study. It starts on page 5. We start a new series of articles on design, by the late Ralph Pearson, on page 29. A new feature, *Issues of the Day*, on page 45, will present brief comments by a cross section of art educators on the question of the month. We hope you like it. Feel free to write us your opinion on the same subject. Both articles and regular feature pages have much to offer this month.

NEWS DIGEST

Clem Tetkowski is Assistant Editor Dr. Clement Tetkowski joins Bob Squeri as an assistant editor of *School Arts* this month. Like Bob and your editor, Clem is one of the "Mystic Knights of Morningside Heights," having received his doctorate in art education from Columbia in April. Clem is well known to art educators as a frequent convention speaker. His exhibit, "Improving the Community through Art," was a feature of the Washington Eastern Arts meeting. He supervised art in New York and New Jersey schools before joining the staff at Buffalo State, where he is associate professor of art.

Angie Churchill Receives Fellowship Angiola Churchill is the recipient of a teaching fellowship in the art education department of New York University, where she will concentrate her doctoral program on a study of art expression. She has taught in the Ethical Culture Schools of New York

Cheeseboard and spreader by Paul Smith, Young Americans exhibit.

and is a council member of the National Committee on Art Education.

Bob Bertolli is New Art School Head Robert L. Bertolli, head of the art education department at Boston State Teachers College until his election as president of the Massachusetts School of Art and State Director of Art Education, assumed his new duties on August 1. Our heartiest congratulations!

Sister Mary Corita is Advisory Editor Sister Mary Corita, I. H. M., replaces the late Ralph Pearson as advisory editor of *School Arts* this month. Nationally famous as an artist and stimulating teacher, she is in charge of art education classes at Immaculate Heart College, Los Angeles.

Young Americans Annual Exhibition The Museum of Contemporary Crafts, New York, is featuring its annual exhibit of work by craftsmen under thirty. Fresh experimental approaches and sound craftsmanship are evident. Closes September 14.

Clement Tetkowski is a new assistant editor.

Angiola Churchill has a teaching fellowship.

Robert Bertolli is president of art school.



announcing - New Book

COLLAGE and CONSTRUCTION

in Elementary and Junior High Schools

by Lois Lord, Chairman, Art Department
The New Lincoln School, New York City

A source of fresh and exciting art activities for teachers to use in helping children express their imaginative ideas. You'll see and read how to present collage and construction in a creative way; how to challenge the imagination; how to use the classroom-tested procedures and methods to help make your art program more stimulating and meaningful.

There are four sections to the book, each offering material in a different subject area: Wire Sculpture, Constructions (including stabiles and mobiles), Collage, and To the Teacher. Each section is organized by educational levels from elementary through junior high and offers suggestions for using collage and construction in a wide variety of individual and classroom activities. The text, written with skill and simplicity, is high-lighted with superb photographs of work by children of various ages and from several parts of the country. You see in this book the vivid reflection of a gifted and dedicated teacher with the ability to pass on to others ideas and methods which have stood the test of classroom workability.

CHECK THESE FEATURES

- ✓ Offers material in four subject areas: Wire Sculpture, Constructions—mobiles and stabiles, Collage, and Suggestions for Teachers.
- ✓ Many suggestions for exciting activities: murals, bulletin board displays, posters, holidays, parties; also abstract, two- and three-dimensional forms.
- ✓ Written by an art teacher for use by classroom and art teachers—helpful and appealing.
- ✓ Many illustrations of work by children at various age levels.
- ✓ Gives classroom-tested techniques and hints on ways to organize activities.
- ✓ Material organized by educational levels, from first grade through junior high.
- ✓ Emphasis is on creative use of materials, simplicity and classroom workability.

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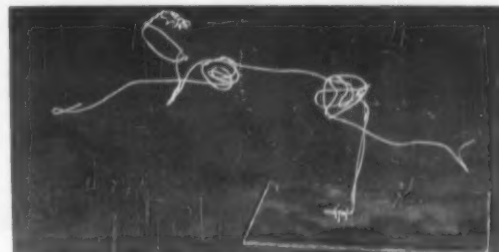
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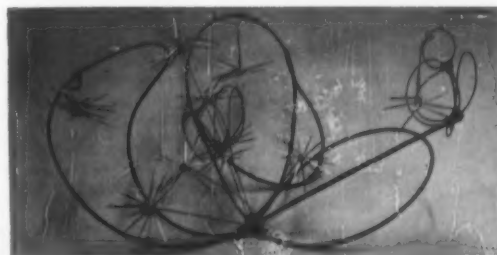
City Zone State



Collage (9" x 12") by Nancy, grade 2; Center School, New Canaan, Connecticut. Metallic paper, cotton and excelsior are combined with crayon to make this spirited collage of a horse running into a barn. Nancy has arranged the barn door so it will open.



Ballet Dancer (7" long) by David, grade 9; New Lincoln School, New York. This figure is a completely three-dimensional expression. David attached one leg to the cardboard base. The figure is poised as if in motion.



Construction by Carol, 13 years; North Junior High School, Great Neck, New York. Carol designed the rhythmically related space-shapes with reed. She made these shapes come alive by adding corks, pierced by toothpicks. The reed was painted black to contrast with the bright colored toothpicks.

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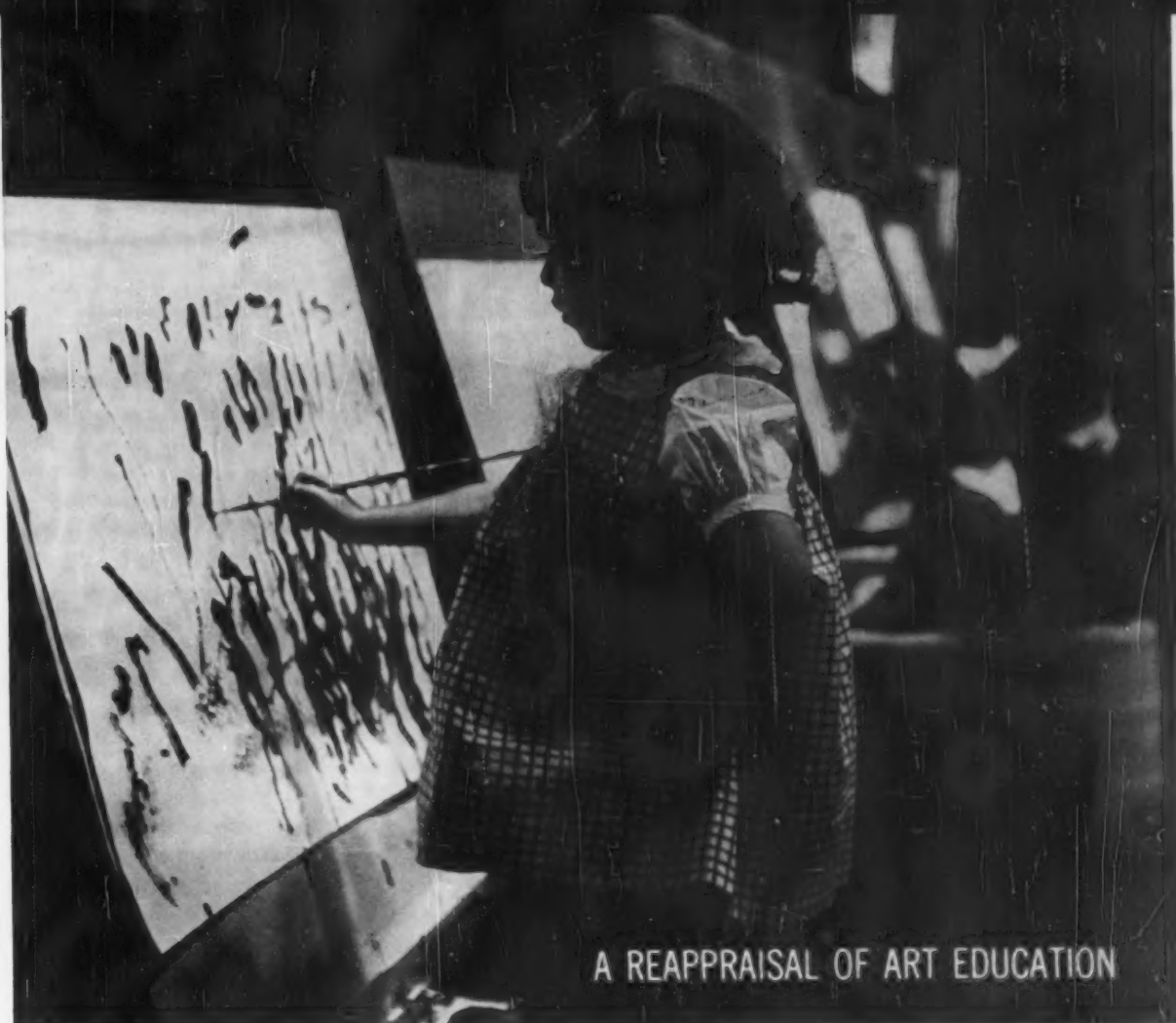


PHOTO BY LEN ROSS

A REAPPRAISAL OF ART EDUCATION

Children are highly individual and spontaneous and for these reasons have a kinship with the artist. But they are not artists in the sense that they are already accomplished or that their achievement is on a par with the professional. Children flourish under able guidance and they respond readily to aesthetic experiences within their power to comprehend and manipulate. Everything the child does is not "marvelous." There are standards of quality in each child's work.

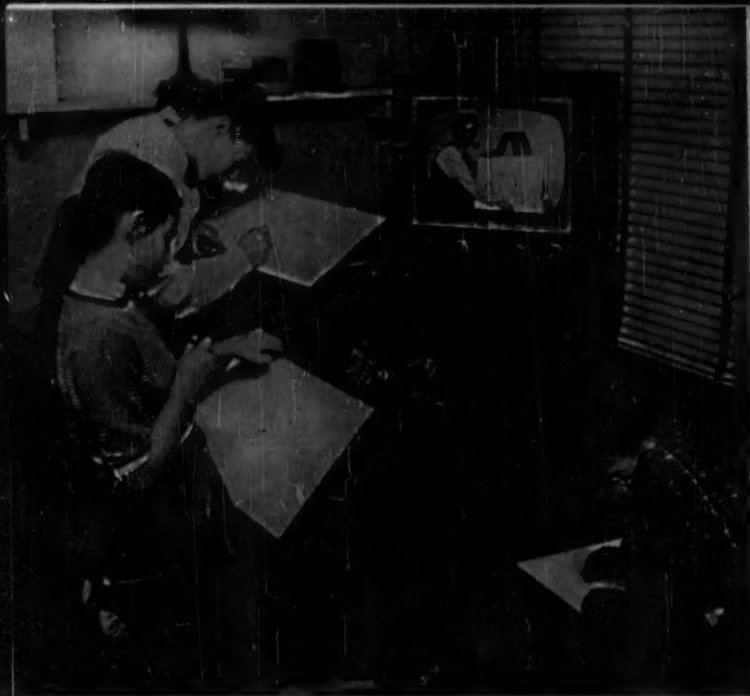
COMING EVENTS CAST SHADOWS

VICTOR D'AMICO

A distinguished professional leader discusses major issues in art education today, based on his address to the sixteenth annual conference of the National Committee on Art Education, held in New York City.

This is in the nature of a personal appraisal of conditions as I see them and, of course, I speak for myself alone. It is a kind of inventory of ideas and reflections which I gathered in listening to my own thoughts and conscience for many hours at a time over the past year or more. It is the result of much soul-searching on my part in trying to find answers to some very grave questions. For more than a year I have found differences on basic issues with many of my colleagues. It seems necessary that these differences be aired objectively without, I hope, injuring any feelings.

You will discover that I do not share the optimism of many concerning the state of art education today. Optimism is a



lovable American trait, but it does at times catch us with our sputniks down. If I seem to bear heavily on the negative side, it is only because I feel that is where our attention is needed. A critical attitude, even, at times, a negative one, can equal a positive position. For example, I can be only negative about contests for children. They are evil and should be barred from the schools. But this is a positive stand.

The amount of art teaching in the schools is not a substitute for quality, and it is in respect to quality that I feel we are failing. No intelligent person will dispute that art education has made tremendous progress and that methods today, for the most part, are superior to those of thirty or more years ago. I have observed, however, that at least for the last five years, art education has remained on a plateau where there has been little or no progress but, rather, some signs of decline. We have been over-complacent, living in a kind of creative heaven where everything goes in art, where every kind of standard, or no standard, is accepted. We have compromised many of our fundamental values in order to be cooperative. We have tried to be therapists, analysts, collaborators, and integrators. The word "creative" is so broadly and liberally used that it means everything and nothing. It is a word which I first embraced and have now come to distrust. If I continue to use it, and I shall, it will be in its original meaning, that of a personal aesthetic experience which becomes progressively more profound under constructive guidance and not as a catch-all for loose thinking.

I am indeed not alone in being troubled about art education today. The Council of the National Committee on Art Education a year ago published a statement indicating the need for a re-examination of our philosophy, and proposing a program for both immediate and long-range action.

Children are corruptible, subject to clichés and formulas and prone to follow the wrong influences as well as right.

The nature of its concern is illustrated in the questions it asks, such as "Is there a growing tendency today to stress the psychological rather than the aesthetic elements of art?" and "How has the child's creative growth been affected by the use of art activities by teachers of other subjects?" It is my purpose here to examine the various factors which I believe have brought about creative confusion and to point out, if possible, some means toward recovery. There are several misconceptions which have contributed to this creative chaos. I will take these up, not in their order of importance, but only as they occur to me. I am not sure that chaos can have order.

Child an Artist First is the widely publicized notion that the child is an artist. This has led to the misconception that the child is already accomplished and needs no training or, worse still, that the artist (the modern artist, of course) is childish and immature. It also misleads parents in the belief that their children are talented and need only to be discovered. Time and again a parent will write me saying, "I would like my child to take art in your classes if he has talent but I don't want to waste my money if he isn't talented." The basic fact, as you know, is that children respond purely and directly to aesthetic values. Children are highly individual and spontaneous, and for these reasons have a kinship with the artist. I am aware that I have used the idea of the child in my book, *Creative Teaching in Art*, and even though I tried to make the distinction, the misconception seems to persist. It is an approach which I feel should be abandoned, especially with the lay public.

Art Is Not Fun Another troublesome concept is that art is fun. Art is not fun, but work, to anyone who wishes to derive the full satisfaction it has to offer. For the mature artist, it is an intense struggle which may be painful, and even agonizing, but which is worth any amount of agony or discomfort. Art is certainly not fun in the sense that it is merely a frivolous pastime. Of course it is pleasurable, but it always sets a problem which calls upon the individual's spiritual and emotional energy. The popular trend today, that art is easy, that anyone can paint, sculpt, or whatever, is founded on a false basis and has led to degeneracy in art.

Child Not a Fountain of Creativity The grand illusion, however, is that the child is an endless fountain of "creativity," that he will produce beautiful works of art at the drop of a paintbrush, that he must be left alone and defended against any help, especially from an art teacher. Children flourish under able guidance and they respond readily to aesthetic experiences within their power to comprehend and manipulate. But children are also corruptible,



PHOTO BY SERAIDINE MINDELL

subject to clichés and formulas, and prone to follow the wrong influences as easily as the right ones. This is demonstrated by the great success of the How-To-Do-It kits and the many television programs of the Jon Gnagy variety.

Freedom Is a Discipline Freedom is a basic part of the art experience but it does not result from mere permissiveness. Freedom is a discipline, a discipline of the strictest kind. It is an endless struggle against conformity for the child, amateur, or artist! It is doubtful whether a child is

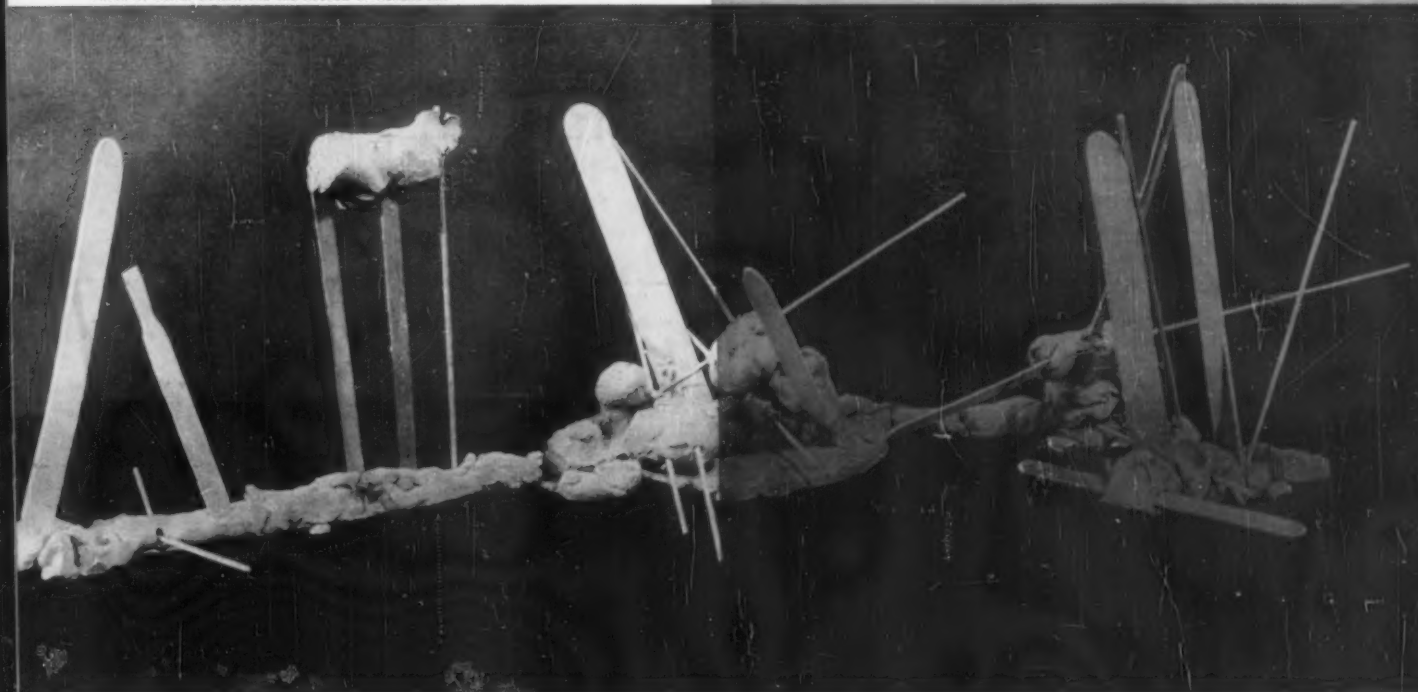
"Look at the child as well as his work," a caption used in an exhibition prepared by the National Committee on Art Education, emphasized importance of the creative process and our attention to the individual above the end product.

free when he does what he wants. He may think he wants the same clichés and impositions from which we hope to free him. I always wince when I hear a teacher proudly boast, "I let children do anything they want." Since children are constantly exposed to hundreds of clichés and to stereotypes from television, radio, motion pictures and comic books, the art teacher who lets the child alone merely abandons him to his exploiters and leaves him at their mercy. Only constructive motivation and guidance can protect him from these influences. Freedom is not a one-time thing: the individual must be made increasingly more free. This is a more difficult problem with the adolescent and adult than with the child. I know that discipline is a scary word. There is the implication that we are reverting to the good old days (or were they bad old days?) of perspective rules and value scales. All of us who went through those dreary exercises know that there was no discipline involved. It was merely a way of keeping a group under a single control. It was a method of policing the mind. True discipline places a responsibility of choice, organization and execution on the individual. Not only his hands are busy, but every part of him is deeply engrossed, especially the spiritual part!

Discipline implies work, success, and failure. Children need success but they need the privilege of failing too! Honest failure is a necessary part of learning. Few worthy

The product is important too. We have, in recent years, tended to devalue the product for reasons that are known to all of us. In devaluating the product, we have gone to the extreme of regarding it as worthless and sometimes this serves as an alibi for poor teaching or no teaching at all. An Animal by four-year-old Pierre. People's Art Center.

PHOTO BY SOICHI SUKAMI FOR THE MUSEUM OF MODERN ART





"The Atom," by twelve-year-old Donna. Construction using different materials was made at the People's Art Center.

is apt to evaluate each experience and product separately, the teacher focuses her evaluation on broad learning, the acquiring of concepts, and how these concepts change or promote growth in the personality of each student. This is determined not only by the works produced but also by the way in which the individual deals with the problem: the amount of interest he shows, his absorption or independence of action, his awareness and mastery of the aesthetic elements involved. In an exhibition prepared by the Committee on Art Education, one panel bore the caption, "Look at the child as well as his work." This is the emphasis I intend here. The act of doing and becoming forms the basis for evaluation and is the best evidence of growth.

Importance of Product But the product is important too. We have, I know, in recent years, tended to subordinate the end product for reasons that are known to all of us. The trouble with focusing on the product was that the process was usually ignored. A teacher waited until the work was done to make her evaluation. Success was measured by the finished appearance, and only the best works were shown. Many teachers devised tricks to polish the end result and it was not unusual for an unscrupulous teacher to give the child's work a lick or two of her own. In devaluing the product, we have gone to the extreme of regarding it as worthless and sometimes this serves as an alibi for poor teaching or no teaching at all. A wholesome use of the product is as a cross-check between the child's behavior and the final outcome. Of course, it also helps to evaluate the teaching to see whether there is any indoctrination taking place. I make it a practice to put all of the work of my classes on up the wall, without the students being present, to discover if there are any tendencies toward indoctrination creeping in.

If a teacher evaluates both process and product, there is no need for testing, such as giving a final examination or a regents. She has her day-by-day evidence and by the end of the term she has a dramatic visual statement of growth. I am told that examinations give prestige to the art program, but this prestige can be acquired in more effective ways and with less damage to the spirit.

Laissez-faire Cult A most dangerous development in modern art education is the laissez-faire doctrine, which has dominated "creative" teaching. Its cult of let-the-child-alone has completely disabled the teacher and made a shambles of the art experience. The teacher is not supposed to suggest ideas, or the tools to be used, to criticize a child's work, to provide an illustration, or to indicate a new direction. Children are surrounded with materials and tools, and they flounder in their "creativity by themselves," with the

efforts have ever reached success without some failure along the way. It is the *fear* of failure, the *shame* attached to failing, the notion that you must *hide* it, which is damaging—not the failure itself. It is unimportant if the child destroys the end product if the effort is rewarding. It doesn't matter if he throws his work in the wastebasket just as long as his spirit doesn't go in with it too!

Everything a Child Does Is Not Sacred Everything that the child does is not "marvelous." There are standards of quality, high and low, in each child's work. Unless the child is able to evaluate his achievement in relation to his efforts and goals, he cannot grow or progress. Children need encouragement, but only the kind that is valid. Unwarranted praise makes the child suspicious and upsets his values. Unless the individual has something to reach for, to sense that there are standards, unless he is guided and stimulated toward more profound meaning and effort, his art creativeness will decline. The notion that everything the child does is valid and perhaps even sacred contributes to the wave of mediocrity that is sweeping the country at both the elementary and high school levels.

Evaluation Evaluation is an important part of the learning process for both the child and the teacher. While the child

teacher pussyfooting around the periphery making indirect passes at solutions lest the child discover she is there to help him. A question is supposed to be more acceptable than a direct statement. For example, "wouldn't you like to experiment with your colors" rather than "try inventing different colors."

We have developed a precious attitude toward the child, often protecting him from positive guidance to the extent that the art experience loses its vitality. This has led to a bootleg type of teaching where the conscientious teacher secretly gives the kind of help the child needs, but she fears to admit it openly because she might be branded as indoc-trinary. If asked about the excellent results that have come out of her art classes, a frightened teacher will often disavow any credit or responsibility and say "It just happened, I didn't do anything." It has been axiomatic in my experience that the most valid and exciting education has almost always taken place under the positive guidance of an experienced art teacher. Of course, a person who does not know how to help children should let the child alone. But a person who has spent four or more years specializing in the development of children through art has a more vital contribution to make than keeping out of the child's way.

Loss of Leadership The cult of negating the art teacher has destroyed much needed leadership in art education and may be a reason for not attracting new teachers to our profession. The art teacher has as much right to individuality

as the child. It isn't possible for one to foster the uniqueness of others and subjugate himself or deny his own personality forever. Teaching is an art and as such is capable of as many variations of approach as there are teachers. Each of us succeeds best by interpreting the educational philosophy and the skills at our command in terms of our own personality, spirit, and particular insight in communicating with others.

Of course, the acquired knowledge of philosophy and method is the common denominator of our profession. If the art experience is an adventure for the child, its communication can be an adventure to the teacher. I find this important aspect missing in books on art education or in the curricula of teachers colleges. Teachers are told what to do, or what not to do, but they are seldom recognized as artists producing the greatest achievement possible: enriched and enlightened human beings. In the final analysis, the value of art education is not measured by the amount of research done or the number of books published, or the oceans of words poured from the speaking platform, but by the interaction of each teacher and the group of children under her leadership. If she fails here or if we fail to help her, then other efforts are futile.

Aesthetic Elements In asking the question "Is there today a growing tendency to stress the psychological rather than the aesthetic elements of art?" the Council indirectly focused on our greatest failing. I would rephrase the question to say

Teaching is an art and as such is capable of as many variations of approach as there are teachers. Each of us succeeds best by interpreting the educational philosophy and the skills at our command in terms of our own personality, spirit, and particular insight in communicating with others. Below, Moreen Maser, a member of the staff of the People's Art Center, Museum of Modern Art, at the recent El Festival de los Niños de Museo de Arte Moderno, Barcelona, Spain.





PHOTO BY VAN DER VEEN

A little girl listens attentively as Victor D'Amico works with her at the collage table. Photograph was taken at Il Paradiso dei Bambini dal Museum of Modern Art, Milan, Italy. The children in the background are at work exploring pigments.

"Have we lost sight of the aesthetic values in teaching art?" I will take up the reference to the psychological aspect later. In my opinion we have left the acquiring of art concepts to mere chance. The major function of art education, however, is the aesthetic experience. The individual should consciously or unconsciously become involved in an aesthetic problem according to his age and individual need. I say consciously or unconsciously because the preschool and young child can engage in an aesthetic experience without being aware that he is dealing with an art element, as opposed to an older person who might set out to explore the elements of design.

By an aesthetic experience I mean that the individual should have experiences in which he discovers the excitement and behavior of color and invents colors of his own, experiences in which he organizes and constructs in two- and three-dimensional space, in rhythm or motion. I believe he should be led to discover aesthetic qualities in himself, in the things around him, in his home, school, street, in the country and on the seashore, wherever he is, giving evidence that

art carries beyond the act of just making things. I want to differentiate between aesthetic etiquette and aesthetic sensibility, one works by rule, the other by feeling.

Appreciation It is most important too that the child and the adult should be made aware of the work of artists and of our vast art heritage. This aspect of education has all but disappeared from the curriculum. We agree, I am sure, that the old art appreciation methods were abandoned because of their emphasis on rote learning of facts about the artist, his time, and the decimation of a work of art through cold analysis. It is a problem which has never been solved, but the fact that we have neglected it so long is a distinct blot on our profession. The development of appreciation would necessarily differ at each age level and would include a study of the expressions of the abstract and avant-garde artists of today as well as of those of the past. It would include an awareness of the arts of everyday use and art for personal use. Why a field so dramatic, and so filled with visual excitement, should be difficult to communicate is



PHOTO BY SERAULINE BINDELL

The value of education is measured by the interaction of teacher and child. Jane Cooper Bland, People's Art Center.

something of a mystery. Perhaps it is because we have been too precious about protecting the individual's "creativity" or that this study has been left to people with academic minds whose main object is to cram facts into the brain and to retrieve them by third degree methods of inquiry.

There have been several successful applications of developing appreciation at different levels, and a few good books, for example: Jane Bland's *Art for Children* (Childcraft Encyclopedia, Vol. 10, Chicago, Field Enterprises, Inc., 1954) for the elementary level, and Olive L. Riley's *Your Art Heritage* (New York, McGraw-Hill, 1952) for the high school level, but by and large the publications are of the Helen Gardner variety which say too little about too much and most of what they say is merely factual and has little bearing on appreciation. Books on art education tend to avoid the development of appreciation and many teachers come out of colleges either with a baptism of the old-fashioned approach or with a straight history course, neither of which is adequate for the newer concepts of teaching. This is a problem that the Committee should feel obliged to

study and that doctoral candidates could undertake as their research rather than many of the abstruse projects they often choose.

Psychological Approach I now return to the part of the Council's question asking if we are stressing the psychological aspects in favor of the aesthetic elements of art. The simple answer is yes, that such is true, but the real answer is not simple because there are many difficulties underlying this question. Some educators believe that if the psychological needs of the child are met, aesthetic development will take place automatically, and that to emphasize aesthetic growth is giving way to the ivory tower or indoctrinary approach. This is advocating laissez-faire art in a psychologically correct atmosphere. This is putting out the right materials for the right age level at the right time but offering no motivation or guidance in the aesthetic process. It has been my observation that wherever this approach is used the art achievements are mediocre or that they lack growth in aesthetic awareness from age level to age level. The best teaching is where the individual is developed in the aesthetic elements through an awareness of his psychological growth. That is, there must be an integration between both phases of the individual's needs.

No one would deny the importance of the psychological growth of the individual in the art process, such as the age level characteristics or the particular schema. These general characteristics were originally intended to help us understand the nature of the child. Unfortunately, in recent years, they have been misused to classify children according to age level patterns and put them into so many nice pigeonholes. Students graduating from teachers colleges have mastered this pat information and expect all children to behave as the good book says. The child who doesn't conform with the qualifications is regarded as a misfit. In my experience, I have found no fixed schema which can be applied to all children or which reveal much of deep significance about an individual child. The important fact is that children express themselves through symbolic means, but they don't all use the same symbols. We are confronted with a new and dangerous stereotype: the schematic child! General characteristics should serve only to help us discover the uniqueness in individuals. As Bob Iglehart wrote, in a caption for a Committee exhibition, "there is no general child: there are only particular children."

Pseudo-psychologists The misuse of the psychological approach has taken its most serious toll in the application of pseudo-therapy and the homespun analyst. Many teachers have probed into the backgrounds of children and classified them according to some diagnosis they have made of their art work. In some cases, only one symbol is sufficient evidence for the teacher to classify the child's difficulty, supported by some clichés about the home situation which she may have read in a book. It is curious that teachers who refrain from using the end product as evidence of the child's

artistic growth often feel free to use only the end product to determine the mental or emotional health of the individual. I think we should not encourage these peeping-tom tactics.

For some time now, art educators have been interested in the therapeutic contribution of the arts. They have found in it a new opportunity for acquiring prestige for their subject as well as a valid means for making a contribution through art. It should be emphasized, however, that no therapy involving the health of any individual should be practiced by an art teacher without the guidance of a trained therapist or psychiatrist. Charles Cook, in his report, *Relation of Art*

to Therapy, the result of an intensive study made by his committee in three annual conferences, says in respect to the role of the art teacher:

I think that our interest is not in diagnostic techniques for the sake of making the art classroom a direct treatment center. Whatever therapeutic help may be given a student in our art classes, is a by-product of another process, however close it may come, at times, to the process of the therapist, per se.

As Mr. Cook further points out, often the psychologist must necessarily interrupt or run counter to the development of aesthetic values which the art teacher then needs to re-

A dramatic sequence in the creative process caught by an alert photographer, Van der Veen. At the Paradiso dei Bambini (Children's Carnival of Modern Art) in the Trade Fair at Milan, Italy, 1957. Children have first experience making collage.

SEQUENCE PHOTOS BY VAN DER VEEN



Fascination and delight with new materials. How beautiful these things are, do you suppose I should touch any of them?



Invention and selection. Look at what I am doing, see how these things go together. Exploring and sharing experience.



Now they are involved as they get closer and touch materials. The children are deeply absorbed and concentrating on task.



Discovery. Something strikes the eye because of its unusual or pleasing nature, something can be used in a different way.

establish. He makes the distinction that the psychiatrist's approach is generally permissive, that in a sense he sits back and awaits responses, while the teacher's approach is structured since he is expected to teach and to develop sensitivity and awareness to art values through guided action. Mr. Cook finally points out that most of the psychological studies relating to art development have been founded on the behavior of abnormal individuals and he endorses the position held by Dr. A. H. Maslow in an address given at one of our previous conferences, stressing the concept of the psychiatrically *healthy* man who is also the *natural* man.

Mr. Cook concludes his report with the statement: "I think the Committee should continue its study of the relation of art education to therapy with special emphasis on this concept which identifies normality with ideal health."

Who Shall Teach Art? Next is the important question: "Who shall teach art to the young child, the classroom teacher or the art teacher?" There is a strong conviction on the part of many educators that the classroom teacher is preferable because she knows her children better. The self-contained classroom with one teacher in complete command,

Realization. Look at what I made! Satisfaction with achievement and pride in being its creator. The others will arrive at the same stage soon. They are so involved as to hardly notice what is going on outside of them and their problem.



The education department of New York's Museum of Modern Art was recently invited to conduct its famous Children's Holiday Carnival at trade fairs in Italy and Spain and at the World's Fair in Belgium. A staff from New York conducted activities.

having its little art corner equipped with a smattering of every kind of material, often an easel or two, and the inevitable bulletin board neatly displaying a sampling of art work for all to see, is held as the ideal. I cannot subscribe to this self-contained classroom, either in idea or in fact. At a time when children are exposed to a universal concept of space, where their measure is sputniks and rockets, where we are endeavoring to acquire a world feeling of brotherhood, it just doesn't make sense to confine children to a single room or to one individual.

It is debatable whether the classroom teacher knows the child better because she is with him a larger portion of the time. Unless she is educated in developing the artistic nature of children, she is not the adequate person to lead the child in this respect. Most grade school teachers are not equipped to teach art and few colleges even today include a sufficient amount of art in the preparation of elementary school teachers. The question resolves itself into, who has more experience, and not as a choice between the class teacher and the art teacher, per se. The child has a right to the best art instruction possible. Until the day when classroom teachers are adequately prepared, we must seek the help of qualified art teachers.

The Art Teacher as Specialist The art teacher is often called a specialist and is regarded as undesirable. In fact, the term "specialist" is so frowned upon that it is almost regarded as a dirty word. This may be because the specialist is associated with the teacher of the past who taught stereotyped techniques without regard for the nature of children or for the function of art in living. The art supervisor has also fallen into disrepute because in the past she appeared periodically with her bag of tricks, gave a demonstration of cut-paper tulips or potato printing, and left in a trail of glory. Both the role of art specialist and that of the supervisor as showman are obsolete and should have been interred with the dead past. If they still exist, they are either remarkably long-lived or teachers colleges are turning out products that belie their expressed philosophy.

If the quality of art in our schools is declining, it is because of the lack of experienced specialists. The ratio of art teachers to children in many of our large cities is shockingly inadequate. For example, in a recent survey made by Carl Reed, professor of art education at New Paltz, the following figures are most revealing:

San Diego has two art teachers to 55,000 students. Portland, Oregon has two art supervisors for the K-12 program with 42,805 elementary school children. Buffalo has fifty art teachers to 38,000 elementary school children. New York City has eleven supervisors for over 500,000 children.

Compare these figures with an ideal situation like Scarsdale, New York, which has two art teachers for 400 students. Needless to say that with this staggering disproportion between teacher and pupils, some means of reaching greater numbers is needed such as the supervisor or consultant. But it is imperative that each child have the direct guidance of an

art teacher and that not all the art is managed by remote control via the classroom teacher.

Fred Logan sums up the best possible arrangement in his statement, "We have in a few cities, and in many upper middle class suburbs of Wisconsin, what I count the optimum conditions for art education: one or more art teachers in every grade school. These art teachers act both in a consultant capacity and directly as teachers. This is, as I observe it, an ideal situation."

Every School an Art Room Second only to the art teacher in importance is the environment in which children work. Therefore, every elementary school should have an art studio. The studio should be well-designed in its furnishings, lighting, and color. It should be planned to facilitate every activity which is to take place within its walls. Here I wish to pay tribute to Edith Mitchell who made the case for the well-ordered art room long before any of us did and who has created several ideal examples in Delaware which can serve as models for all schools. No matter how effective an art corner is made, it is not a fitting substitute for an art room which, like a magnet, draws all children into it. We have been too prone to underrate the importance of good tools, equipment and the environment in which the child works. While they are secondary to the requirement of a good teacher, they are nevertheless vital. As long as we accept substandard art rooms we shall always struggle with them.

Thomas Lord examines a child product, People's Art Center.



PHOTO BY LEN ROSS



PHOTO BY SOICHI SUNAMI FOR THE MUSEUM OF MODERN ART

The workshop-studio of the Children's Holiday Carnival, Museum of Modern Art, New York. Second only to the art teacher is the environment in which children work. The studio or art room should be planned to facilitate every activity which is to take place within its walls. As long as we accept substandard art rooms, we shall continue to struggle with them.

How Shall Art Be Taught—Correlation Closely related to the question, "Who shall teach art?" is the question, "How shall art be taught?" While the fear of indoctrination has resulted, on the one hand, in the condemnation of the art specialist; on the other hand the most rigid indoctrination is often practiced in the integrated or core curriculum. Children have been made to use realistic subject matter with emphasis on literal representation rather than to express their own imagination or feelings. They have been made to copy, to use second-rate visual examples, and to become involved in projects far beyond their ability to comprehend or execute. Although this is a very complex problem, I believe that a beginning toward a solution could be made if classroom teacher and art teacher entered into a partnership. For example, if cooperation begins in the planning stage before the child is involved, the art teacher can help to select those experiences which have "creative" potential for the child. She can also help to provide visual material of high

aesthetic quality which would be the best kind of art appreciation.

If the art teacher is brought in too late, after the classroom teacher has already committed the children to projects, she may find herself a party to all of the dangers she has tried to avoid. I cannot resist echoing my familiar refrain that integration must take place in the child and is a personal matter different with each individual. The core curriculum, the integrated program, and correlation have nothing to do with integration itself. They merely represent different types of logical or intellectual organization of the materials of teaching which can be made to either restrict or help the child's integration.

The Role of Artist as Teacher What is the role of the artist as teacher? Of course, all of us who teach art regard ourselves as artists. However, I am referring to the professional artist or the person who devotes his life's effort to

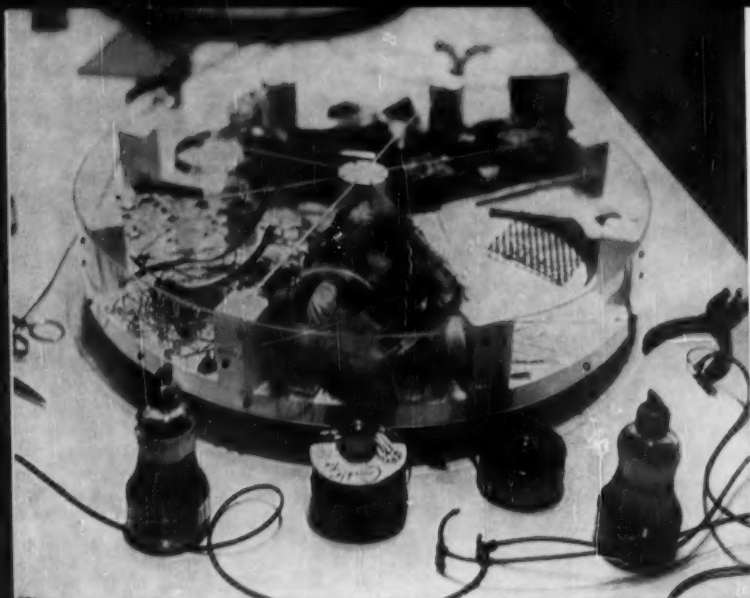


PHOTO BY LEN ROSS

Lazy Susan with collage materials arranged as an appetizer to the eye. The effective presentation of art materials is important and part of the drama of teaching. If we present collage materials as junk or ever think of them as junk, the results are apt to be junk rather than personal inventions.

painting or doing sculpture or to any of the art forms, but who is also interested in teaching. There are strong feelings of pro and con on this question. I certainly do not subscribe to the belief that artists have a divine right to teach, as many of them seem to feel, nor do I believe that because a person is a successful painter or sculptor he is necessarily a good teacher. The artist who is mainly concerned with his own growth, and the teacher, who is dedicated to the growth of others, have distinctly different roles.

I would outlaw from teaching all artists who wish to create others in their own image, all the worn-out commercial artists, and all reactionary artists, especially academic artists who hate modern art and seek to perpetuate this hatred through their students. But the artist who is sensitive to the needs of others can make an immeasurable contribution to education. His devotion and his profound experience in one particular area can serve as a catalyst to stimulate the artistic interests of others. But, as Howard Conant recently pointed out, the artist must know the psychology of the group he would teach and become acquainted with the basic educational and aesthetic processes of the age level. The question is not whether the artist should teach. We have so many examples of ideal artist-teachers who disprove any negative position that might be taken. The problem is to find and to encourage artists who are qualified to teach, for through them education as a whole can be vastly enriched.

Accent on Gifted I have two more areas of interest which I would like to discuss before terminating this reappraisal. The first is the accent on the gifted child. Luther H. Tate, principal of the Fieldston School, in an article titled *Education of the Gifted in America* questions whether we are not

on another educational bandwagon. He says that it is a habit of professional educators to pick up one aspect of education, dress it up, give it all the ballyhoo and when it becomes stale abandon it for something fresh. He agrees, however, that the present interest may provide a new alignment of education and cites the experiment of the Ethical Culture Schools back in the Twenties in developing programs for gifted students. I was involved in the program for about ten years in the development of the gifted in art. It was first named the Arts High School and later the Preprofessional Courses for the so-called "talented." We measured our success by referring to the outstanding graduates such as Jon Corbino in painting, Jo Mielziner in theatre design, and Henry Dreyfuss in industrial design. We later discovered that a few prospered at the expense of the majority for whom such high specialization was definitely a wrong direction. The later emphasis on art as part of general education caused us to abandon this over-specialized approach and supplement it with one which attempted to satisfy needs on the basis of degree of interest.

I fear that we are on an education bandwagon and that the idea of the gifted is sky-rocketing. While we are rushing ahead making plans and curricula, no one can with certainty identify the gifted in art. One educator defines the gifted child as one who turns out more work, shows more interest, and is more skilled. Another educator identifies gifted children by assumptions he makes in analyzing the aesthetic qualities in the end products. Both of these approaches seem questionable to me. However, even if a valid means of identification were found, segregating children is establishing a class system of the elite, and runs counter to the strong emphasis we have placed on art as a natural expression for all children. These questions arise: what if those we select as talented turn out later to be untalented? What about the majority of frustrated children who are placed in an inferior role and regard art as the privilege of the few? Before we get knee-deep in this problem, I believe we should develop some accurate instruments for finding the gifted and explore more fully the direction their education should take. Rather than isolate the more able, I would keep them together in a mixed group of the same age level but provide more challenging activities for those of superior ability. In addition, I would set up special activities open to all children where the more interested would join on a voluntary basis. In this way, the children would make their own identification and those who maintained both interest and achievement would naturally earn the distinction of being regarded as gifted.

Need for Research My last topic for discussion is the need for research. We owe a great tribute indeed to those who have done the basic research in discovering and developing the artistic nature of the individual. My concern, however, is that most of this information has become static, that in addition to stereotyping of the age levels, little more is known about these levels than was known twenty or twenty-

five years ago. We need more knowledge of the growth of the healthy child with equal emphasis on his psychological and aesthetic development. We need to know more about the building of awareness and the mastery of the aesthetic concepts rather than about generalizations on psychological data. Three vital areas, as I see them, are: the preschool child, the older adolescent, and the adult amateur. We know that the young child responds more readily to art than the older child, but we need practical knowledge in how best to promote his aesthetic growth. We have known for years that the adolescent becomes inhibited and further proof is redundant, but we need to know how to overcome his inhibitions and restore his individual faith. We need a vast amount of research on how to develop the artistic desires of the amateur adult who is a cross between the young child and adolescent plus some difficulties of his own.

A basic fault, it seems to me, is that too much current research is in the hands of immature students who have little or no direct experience in teaching. Too much of this research is based on superficial or obsolete material. Many research projects deal with esoteric material which will benefit very few while the major problems go untouched. Then too, many so-called authorities who direct research are merely book authorities who never taught a group of children or came face to face with the realities of which they claim to

be experts. Some of these self-styled experts would be scared to death if they were locked in a room with a group of children of the age about which they claimed to be expert.

There is also the important consideration that the nature of much research is so abstract and mechanical that it tends to discourage those with more creative minds and interests. For this reason, many of our most able teachers refuse to qualify for advanced degrees even though promotions are often based on degrees. As a result, leadership in our schools and colleges goes to those with more academic minds. We should give credit and encourage colleges which recognize creative work in the arts, such as painting, sculpture, and graphic arts, as valid for securing advanced degrees. I was going to discuss the mad rush for doctoral degrees with the result of lowering standards and the degree factories that are springing up all over the country, but that had better be left to another time.

All research is not sacred or beyond reproach. I am not impressed by elaborate graphs, charts, or figures in themselves. As John Crosby once said, "If you can't prove what you want by statistics, you aren't really trying." An untapped but infinite wealth of research may be found in the experiences of mature teachers with ten or more years of teaching background. The potential of our own Committee must be tremendous. If we can devise a means for securing

The artist who is sensitive to the needs of others can make an immeasurable contribution to education. His devotion and his profound experience in one particular area can serve as a catalyst to stimulate the artistic interests of others. The artist must know the psychology of the group he is teaching. Harry Sternberg and a student in the silk screen class.

PHOTO BY PAT TERRY, EUROPEAN PICTURE SERVICE





It is also exciting to behold if dramatically presented, even to the layman who may not have the teacher's aims in mind. This was demonstrated by the popularity of the Carnival in the Trade Fairs in Milan and Barcelona and now in the United States Pavilion at the World's Fair, where thousands of spectators stood spellbound watching the everyday miracle of children in the act of creating. Photograph was taken at El Festival de los Niños de Museo de Arte Moderne, Spain.

and organizing this knowledge, we will have an invaluable source for the advancement of art education.

In conclusion, I wish to say that I have attempted to explore many problems which have cast their ominous shadows before us. We have been so fearful of returning to the indoctrination of the past that we have overlooked the present dangers. Often the mere mention of words like "discipline" or "standards" produces raised eyebrows in the audience and the implication that we are preaching reaction or the return to an ivory tower point of view. That old image of the pendulum swinging back is quickly brought to mind. The symbol of time as a pendulum is, indeed, unfortunate because, as such, it must necessarily swing back. I would rather view time as a spiral moving ever upward. At any rate, there is no turning back. Let us be clear about that.

The indoctrinary color wheels, value scales, perspective per se, literal representation, or the dogmatic class exercises are obsolete and there is no compromise with them. Let us not give comfort to any die-hard who may harbor the notion that any of these stereotypes may be revived. They were worthless even in their time and they had better remain a part of the dead past. However, I do not fear the return to the old academic tradition as much as I fear the new academy which is now upon us—I mean the pseudo-psychology, the too-pat age levels, the stereotyped schema, the constructions made out of junk which remain junk, the warmed-over Bauhaus problems for the first grade through college, the anonymous painting where all students in a class or an art school

paint exactly alike. These are much more to be feared than the old dogma because they are camouflaged by creative verbiage.

If coming events cast their shadows before, we should be able to get an idea of the shape of things to come by studying the present. The future need not be a matter of waiting for the inevitable to happen because we can plan for the future by confronting today's problems today. We can make the future more or less what we wish it to be. Most of us are aware, I think, of the drive for more mathematics and science and the threat it poses for art. Only recently at a meeting I attended with New York State elementary administrators, we were bluntly informed that a good case had to be made for art on a practical basis and not as self-expression if we expected art to hold its place in the curriculum. On another occasion, a member of our Committee was told by his principal to present a sterling defense for art if he wished to retain all of his staff for the coming year. While it is true that art teachers are not articulate in making their objectives clear to administrators it is also true that many administrators lack the background necessary for understanding the values of art. Perhaps we have too many administrators and not enough educators in our profession.

There is probably a good reason for my not sharing the optimism of others. I believe art is in jeopardy and that there is cause for anxiety because basic values may be sacrificed in the many ways that I have just discussed. I believe that we should not compromise our aims one jot if it en-

dangers the artistic growth of children and the standards of art education.

If there is any real cause for optimism, it is the faith I have in our Committee. Over the past sixteen years, we have demonstrated our ability to support and promote constructive changes in art education. We can meet the new challenges with equal effectiveness. The Council last spring proposed a long-range plan of action. I would like to add the following proposals as immediate steps:

(1) That we hold a seminar of younger members each year or every two years to assure a continuing leadership in our Committee.

(2) That we set up some means of acquiring knowledge on vital problems from the more experienced teachers, which are our most valuable source of research.

(3) That we take seriously the problem of securing the cooperation of administrators and parents by (a) publishing an open letter or a monograph on our aims. (b) devoting a complete annual conference for administrators and parents. (c) setting up a national network of workshops and courses for the education of administrators, parents, and the lay public.

(4) That we cooperate with educational publications, especially with *School Arts* and *Arts and Activities*, which are interested in publishing our aims and methods. Both Kenneth Winebrenner and Louis Hoover are educators of outstanding ability and integrity. Through their cooperation we have a ready means for expanding our horizons. We could solicit and screen articles for these publications if the idea seemed desirable to them.

(5) That we give both moral and practical support to any college or groups of colleges who will set up an ideal art program for elementary school teachers or who will establish creative projects as valid for research in securing advanced degrees.

(6) That we prepare a simple publication on the choice of art teaching as a career to be distributed among high school students for the purpose of attracting new teachers to our profession.

Finally, it is always a little baffling to me that we should have to promote art or ever declare its virtues. It has been the natural activity of all people of all ages. Art education is the newly discovered science for making it richer and more meaningful to the individual. Teaching art is one of the most absorbing of occupations for it is a continuing drama which is ever-changing and exciting. It is also exciting to behold if dramatically presented, even to the layman who may not have the teacher's aims in mind. This was demonstrated by the popularity of the Carnival in the Trade Fairs in Milan and Barcelona and now in the United States Pavilion at the World's Fair, where thousands of spectators stood spellbound watching the everyday miracle of children in the act of creating. In spite of our accumulated knowledge, each creative act is a mystery with its own unique solution.

Art serves the spiritual needs of each age. The main purpose of art in our time is to develop a sense of humanity, an ever deeper respect for the worth and dignity of people and for the fruits of their creative imagination. Art is not only a universal language, it is the basic religion of our time. More science and greater inventions will not decrease the threat of destruction to mankind. Only if through art we can preserve and develop the creative spirit can we find peace and security in Edward Steichen's ideal of the Family of Man.

Victor D'Amico is chairman of the National Committee on Art Education, and director of education for the Museum of Modern Art, New York. He is author of *Creative Teaching in Art*, and is an advisory editor of *School Arts* magazine. He has had wide experience as an art teacher and director of museum programs, and frequently speaks on art education.

The individual should consciously or unconsciously become involved in an aesthetic problem according to his age or individual need. By an aesthetic experience I mean one in which he organizes in two- and three-dimensional media, in rhythm or motion. Ten-year-old boy constructing a mobile.



PHOTO BY LEN ROSS

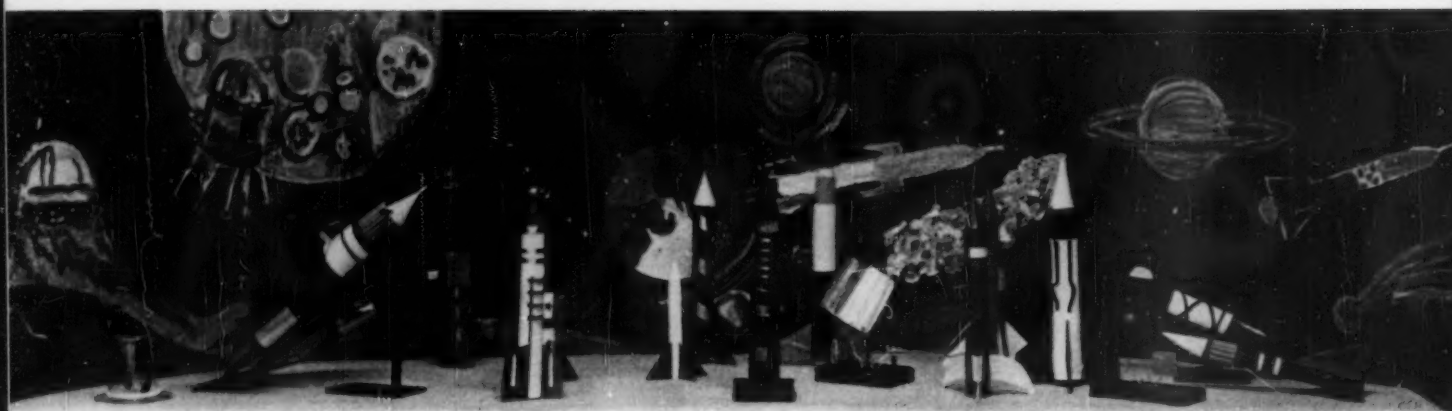


PHOTO BY FRANCES BURGESS, LA CROSSE TRIBUNE

Combined materials, supplemented with surface decoration, create interesting and varied space constructions for travel.

Successful rockets and satellites

Current interest in the space age motivates young designer-engineers in developing and constructing space rockets and satellites for imaginary travel to other planets. See, also, the following article.

M. LOUISE DRUMM

The activity was motivated by the current enthusiasm and interest relating to the first successful rockets and satellites to travel in outer space. These amazing feats fired the children's imagination and created lively interest in obtaining considerable information on rockets and planetary space. It meant reading material that could be inspiring and informational and created a renewed interest in science and outer space. Children brought in clippings from newspapers and periodicals; they sought out books and pictures pertaining to the latest developments of rockets.

The challenge that developed was to design rockets, launching bases, radar and weather instruments and build and construct these objects in three dimensions from simple materials. The basic shapes of missiles were analyzed. They concluded that they were long, tubular, and rocket-shaped. Mailing tubes and tubes relating to household uses were used plus corrugated and construction paper, cardboard and metallic papers. In some instances, ingenious cone-shaped objects were placed in the end of the rocket's nose cone.

Fins and rudders were added plus antenna and surface decoration.

The children became youthful creators of rocket designs. Their interests went from missiles to ground and radar equipment. Here they combined scraps of soft wood, tin, tin cans, wire and scrap materials. A few simple tools were used and shared. Most of the materials were joined together with an all-purpose glue. Before creating these objects, we took time out to study and discuss the basic geometric shapes that express the general forms and parts of the shapes they were creating. Balance, proportion, space relationships, texture, and surface pattern entered into the discussion and problems. Good geometric and abstract design of the objects was stressed and worked out by preliminary sketches and cut-paper design that developed into planes and rockets.

Some children chose to work on the background sets. They referred to their science books and the encyclopedia for factual material on atmosphere, planets, meteors, and gravitation. Planets became whirling spheres of color and motion. Outer space was theirs to experience and explore in the medium of their choosing. We need scientists to carry out the great scientific experiments in the greatest scientific age of all time; but we also need children who are encouraged to express their dreams, ideas, and interpretations in a way that kindles the first sparks of discovery and invention for some will be creators and designers in the world of tomorrow.

Author is director of art, La Crosse Schools, Wisconsin.

JOSEPH BROADMAN

Old duplicator carbons were used in a novel way when these junior high school pupils illustrated their visit to the Purple Planet. Author believes pupils and teachers should not rely on "lessons" by others.

A VISIT TO THE PURPLE PLANET

"... The field was in oscillation. The diamond tip on the end of the nickel steel rod sent off a soft hummm as it contracted and expanded like the head of a small garter snake. Gus pressed it against the cold metal wall of the space-ship while the android threw the controls into hyper-drive. The stars began to blur through the spaceports as the ship . . ."

This is more or less a typical excerpt from a branch of contemporary writing called science-fiction. Orson Welles

calls this branch of writing the modern fable. *Good* art lessons and *good* science-fiction have many things in common. First of all they both can be identified by being completely different from anything done in the past by the teacher or author. The lesson and the story *must* be a step forward, not a repeat; an original new approach, not a set stereotype. Science-fiction writers and art teachers are both concerned with stimulating the imaginations of their audi-

Sixth grader Eugenie Kodani's interpretation of her imaginary visit to the Purple Planet, utilizing personal symbolism.

PHOTOS BY SCHWEIKHARD STUDIO





Inhabitants of purple planet by eighth grader Dick Jensen.

ences. It is this stimulation which will help answer the challenge of Sputnik. The lesson I dreamed up may help you stimulate originality in your classroom but at the same time I hope that the **process** of how this lesson came to be will also sink home so that **you** can come up with an original.

Each art lesson has to be different from the one you taught last year if we are to have creativity within our own profession. Patterns, tracing, copying are all swearwords to today's art teacher—granted. Now, let us go one step further and stop copying each other. Let us begin to create our own lessons instead of relying on the few "gifted" who write books on "Classroom Art for Little Lucy" or magazine articles to *School Arts*. To quickly justify this article, which I hope won't end the magazine, I shall have to insert a clause. Many art teachers I realize do not have the time to experiment, and/or small enough classes to experiment with, and/or discipline enough in crowded classes to try some lessons and/or administrators and parents who will put up with "modern art stuff." Very well, *School Arts*, you may keep on filling this gap until the millennium arrives. Eventually and ideally you should cease publishing because you won't be read. Teachers will be such creative individuals that they won't want to (ugh) copy other art teachers' lessons. In the meantime here's another idea.

The visit to the Purple Planet started one day with the janitor, Old Tom trying to push his wastebasket past the art room. He should have known better. Many a day I have saved countless art-valuable articles from a fiery death in the incinerator. This day I noticed a few dozen purple used duplicator carbons that the office had thrown out after printing up the tons of erotica that most school offices always seem to be printing up. After a brief hassle, I obtained the windfall. My thoughts went as follows: What in the world can I do with purple carbon sheets? Green would have been a cinch. Trees are green. Grass is green. Kids love green. (I'm out of green poster paint right now, but the blues and yellows they mix for green are lots more fun.) But purple.

Maybe some other world will have purple trees, then *their* art teachers will have to mix up red and blue. Ha! Say! Maybe we could visit this world. This purple planet.

The technique was simple. Draw on the carbon with a pencil, thumbnail, stick or other sharp object. Your design appears on another piece of paper underneath the carbon. You then hold your design under water to release the indelible ink. We found that the old crayon resist idea works fine with this. Introducing the unit was easy what with Sputnik on the front page of newspapers. I asked my seventh and eighth graders questions such as: What will we see when we look out of the window of our space-ship after landing on the Purple Planet? Are there trees? Do they grow from the ground up? Is there ground? What would be moving on the Purple Planet? Would it have arms, hands, legs, eyes, ears, and in what combination? Would there be clouds, sun, moon, stars, hills and houses? (The students who drew the same old mountain, cloud, sun and tree were easily persuaded to experiment.) The enthusiasm was tremendous and was still going strong three days later. Seventh and eighth grade boys and girls were actually coming after school to pick up duplicator blanks to take home to experiment with. I highly recommend a visit to the Purple Planet as soon as the next rocket blasts off, or better yet, **you** come up with a use for purple duplicator carbons. Write it up for *School Arts*. Who has time to experiment in grammar school?

Author teaches art at Sunset School, Carmel, California.

A portrait "Purple People Eater," by eighth grade student.





PHOTOS BY SIGNE ALLEN

Children of the Jefferson School in Berkeley, California concentrate on placing tesserae on one section of school mural.

OPERATION: MOSAIC MURAL

JEANNE E. PALMER

Children, teachers and parents cooperatively design and construct mosaic mural for their school. The materials for the most part were those found in the locale; additional tesserae were purchased by P.T.A.

It all started inconspicuously, in March 1957, with my showing a short film on mosaic-making to art teachers and supervisors at Berkeley, California. A year later, on April 29, 1958, the local Jefferson Elementary School celebrated its fiftieth anniversary by unveiling a mosaic twenty-eight feet long and five feet two inches high. This project gave the 700 children of the school a unique experience in art appreciation and expression, they developed a "feel" for materials and colors, found a new awareness of their school and their community. In addition, the experience strengthened the bonds between parents and school to a degree never before

achieved; aroused the interest of many residents of Berkeley in the school and its school system; and started a "mosaic consciousness" with planning committees and art teachers of the area which promises to make popular the inclusion of mosaics in newschool buildings as well as established schools.

When I first showed the movie of the Hillcrest School project, where San Francisco school children helped an artist, Emmy Lou Packard, make a mosaic in their school, there was no immediate reaction. Only three months later I realized that the idea had caught fire in Carrol B. Johnson, principal of Berkeley's Jefferson School. We discussed the possibility of the students from kindergarten through the sixth grade creating a mosaic that would reflect their awareness of their environment both in pictures and materials. The children began to visually portray their ideas about school, home, and the community. It was June, and it seemed a good time to open their eyes all summer vacation. The children did some drawings and painting which we collected, and we also asked them to gather pretty pebbles, shells, and other materials during this period.

When the children came back in the fall, materials began to pour in—a precious stone, a wondrous sea shell, a sand dollar, a collection of pebbles. The parents, too, became enthusiastic when I presented the idea to a P.T.A. meeting. The P.T.A. and the school's Dad's Club made available \$300 for the purchase of tiles and mastic; fifty mothers signed up to assist in any way we might need them; several parents joined art teachers, the principal, and myself in forming a steering-committee. The Board of Education supplied seven plywood panels. The bond was formed.

During the fall months the children of all grades created

more pictures reflecting their feelings and observations. As the sketching progressed, it became evident that the project already paid off in terms of their increasing awareness of beauty and interest in their immediate world. Many themes were treated again and again, showing common interests. We collected thousands of drawings, and the steering committee compiled a list of the objects that seemed to interest the children most. This wealth of pictures included the school building with its characteristic red-framed dramatic staircase, the playground with its baskets, rings and fences; there were children playing basketball, baseball, jacks, jumping rope, roller skating, riding bicycles; there were the large windows looking from the yard onto the colorful bulletin boards of the halls; there were traffic boys, student leaders, classroom scenes; then there was Berkeley, houses on hills, front yards dotted with flowers, streets with cars, the campanile of the University campus, the bay with sailboats and steamships, sea gulls, the Golden Gate Bridge, and San Francisco's skyline; there was the sky with the sun, the moon, stars, and airplanes.

It was a staggeringly long list. How could we, without cluttering, organize all this into a single mosaic? Two artist parents worked with me two evenings, and a black-and-white master sketch emerged that pleased the steering committee. We were careful to use many of the selected original drawings with as little change as possible. We dubbed the master sketch with some water colors to give it a mosaic effect, and exhibited it in the school hall, together with a color and value guide.

This was a great help to the children to visualize how their ideas could be combined. We showed them the film on mosaic-making with Emmy Lou Packard, Lobett Productions in San Francisco. The filmstrips on the creative use of mosaic materials from Sister Magdalen Mary's classes at Immaculate Heart College in Los Angeles were very helpful and stimulating to individual classes. We talked about mosaic as a form of art, and now the pebbles, the shells, the broken glass, the marbles and tiles really rolled in. With the P.T.A. money we bought some rough Mexican and some smooth Italian tile and mastic (we used ten gallons before we were through). The mothers who had volunteered now organized themselves in shifts to keep the materials sorted in boxes, and soak the bought tiles off the sheets. We then lined up the seven plywood panels against the wall in the corridor and projected the master sketch and students' drawings onto the wood with an opaque projector. I roughly blocked the outline areas on the panels with felt pen, and we were ready.

One class at a time was asked to work on the mosaic. The children sat on benches facing the panels, and I explained the project, let them look at and feel the material, ask questions, discuss colors and shapes. If the class was of a higher grade—third and up—the children then returned to their classroom and the teacher sent out six to eight at a time to work on the mosaic for thirty minutes. These bigger children were given a great deal of freedom. They could select the part of the picture they wished to work on, the

Demonstrating how to "butter" a tessera for application.



material, even the color. When the next group came, each worker selected his successor and explained to him what he was trying to accomplish. In this way we kept continuity, gave them opportunities to discuss their ideas, and compared esthetic judgments. The bigger children applied the mastic themselves and washed up with paint thinner. The only thing the parents did at this point was to cut the tiles to the size the children needed. To prevent injury from flying tile, the janitor had made a box with one side open and a strong glass top under which the cooperating mother clipped the tiles with a mosaic cutter. In the later stages sixth graders even took over this part of the job.

Children from the kindergarten through second grade were handled a little differently. The entire class remained for a half hour, watching the mosaic grow while one child after the other stepped forward to place a few pieces at the board. I made sure to have always enough pieces available for each child to select the ones he liked best and thought best to fit in color and shape into the spot he had chosen. This element of decision is so important for each child to grow in creative expressions. I "buttered" the selected piece with mastic, the child pressed it into place, then went to the teacher or a cooperating mother who helped him wipe off his fingers with paint thinner.

It did not take long before the children began to make changes in shape, color, texture, and arrangement. The suggestions were thoroughly discussed, and either accepted or rejected for reasons understood by all. One of the early changes concerned the brightness of colors. After the children had decided to make the Pacific Ocean of bright abalone shells, its whitecaps sparkling with white shells, lawns made from broken and ground green glass, they found that most of our material was shiny and bright. A gift from a contractor parent provided us with the necessary dull material: ceramic-glazed rock used in roofing. The children selected four colors: a soft gray, a rich dark brown, a soft pink, and a corn yellow. The dull material was used for background on hills and playground, and made the houses, trees, and figures stand out more sharply. "I never knew that green can be so bright," was a typical comment of children seeing the green brighten up when placed against a dark background.

While the master sketch and the original children's drawings were displayed on the walls over the panels, the children came up with many changes in color and detail. Girls particularly delighted in decorating the children's dresses in the mosaic with collar and cuff effects, stripes, dots, and squares. Occasionally a child would object to a piece placed on the mosaic by a previous group. This was an occasion to be discussed by all involved, and carefully handled to be an objective and learning situation and not to destroy any child's creative effort.

We learned much in the technique of mosaic-making. By experience the children found out how to get the effect of depth, how to contrast materials and colors, how to bring out details. For this reason we first finished the "easy" parts



Cooperating mother uses mosaic cutter under safety glass.

like the ocean, lawns, roads, then went to more difficult ones such as people and small buildings, and left the hard details to the last—particularly faces.

We also learned much about the technique of handling materials. First we used jars for the mastic and cleaned them out every day. Later we used milk cartons which were abundant from the school lunches and which we could throw away when empty. Similarly we used tongue depressors to apply the mastic, again eliminating the need for cleaning tools after use.

As time went on, children became more and more enthusiastic about their mosaic work. It wasn't merely a new experience, it was fascinating. Often they worked through the recess period. After twenty-eight days the work was done; all classes had had several turns. When the mosaic was assembled into one large picture and lifted onto the library wall in time for the fiftieth anniversary of the school, all children had a genuine feeling of having shared in some important part of the celebration—something that would remain part of the school for all future children to see.

They regret only one thing: that the mosaic is so high on the wall that it is beyond their reach. Touching the materials had become a valuable and thrilling art experience, and we have plans to do something about it. We may use the left-over tiles to make one library table with a mosaic top. There the children will be able to stop, look, and feel as they look up from their books to admire their mosaic on the wall.

Author supervises art, Berkeley Unified School District, Berkeley, California. All photographs are by Signe Allen.

Nothing could be more exciting to children than a pot of paste and bits of beautiful, exciting colored papers. And it is no trick at all to motivate any group of fourth through sixth graders to try their ideas in a paper mosaic technique. Especially when given an opportunity to cut their paper bits into any shape and size, arrange them in any way they wish, and to add any other media they desire.

Initial guidance in examples shown was limited to a suggestion that they keep their designs simple by starting with any one large motif lightly sketched with a few lines in chalk. As work proceeded many found time saved if they brushed paste over a small area, laying in a few paper pieces at a time. To add texture and color tones not obtainable in construction papers, children cut bits of color areas from magazine pages, wallpapers, paint charts, envelope linings, etc. Some became interested in blending tonal values of a color revealing a fine color sensitivity. Those who tired of pasting or had other ideas, added a bit of chalk, crayon, or paint to complete their compositions. Evaluation revealed that the children had created fine designs, rich in color, texture, and form in a satisfying medium.

Author teaches, Ritenour Schools, St. Louis County, Missouri.

PAPER MOSAICS

A pot of paste and assorted pieces of scrap paper afforded the author's students an opportunity to design the interesting paper mosaics illustrated. Texture was added from color sections of magazines.

PHOTO BY SCHWEIKHARD STUDIO



A rather surprised Indian chief developed from paper scraps.

ESTELLE MILOVICH

Fifth graders demonstrate a sensitivity to design in their paper mosaics, and come up with a variety of subject matter.



color - form - music

VIRGINIA I. KILDOW

Color and form come from inspiration of listening to music while working with the various materials. Scribble method is used as a point of departure in the pastel drawings illustrated with this article.

From my experience and experiments as an artist and a teacher, I have concluded the greatest barrier to artistic production in the individual, is an inhibition from fear of manipulating materials and of nonproduction from inability to draw a straight line, as many put it. I surprise them, explaining we do not necessarily want a straight line, a curved one is more interesting and less monotonous. A theme on art

education to be successful must produce in any individual an awakened interest sufficient to make him attempt a piece of art work, even though he knows he knows nothing about the subject.

The key that unlocks the inspiration of one mind, will not work on another's, so we as art teachers must be constantly experimenting to find the tools, mediums, and mental thoughts to put into our words of stimulation to those who come under our supervision. To encourage and develop the aesthetic sense, or a feeling one gets of balance, proportion, etc., that we as artists know must be in an art work before it can be satisfying to the eye; we must learn to see with our heart and mind as well as to learn the rudimentary rules of artistic production. When this is explained my art students begin to see setups for paintings, designs, landscapes and portrait work in a different light altogether. Their channel of inspiration is opened. They must digest the art problem in this manner before it can develop as their own inspiration entirely different from any other. We must manufacture an atmosphere of freedom which is conducive to creativity either in a literal or an abstract sense. I teach art as a rule of life, not an exception. The student cannot make a mistake.

An art teacher can greatly further her efforts if she will approach her students with a psychological and pathological

A rub-a-line drawing made with pastels. The student listened to a recording and scribbled in rhythm to the music played.

PHOTOS BY SCHWEIKHARD STUDIO

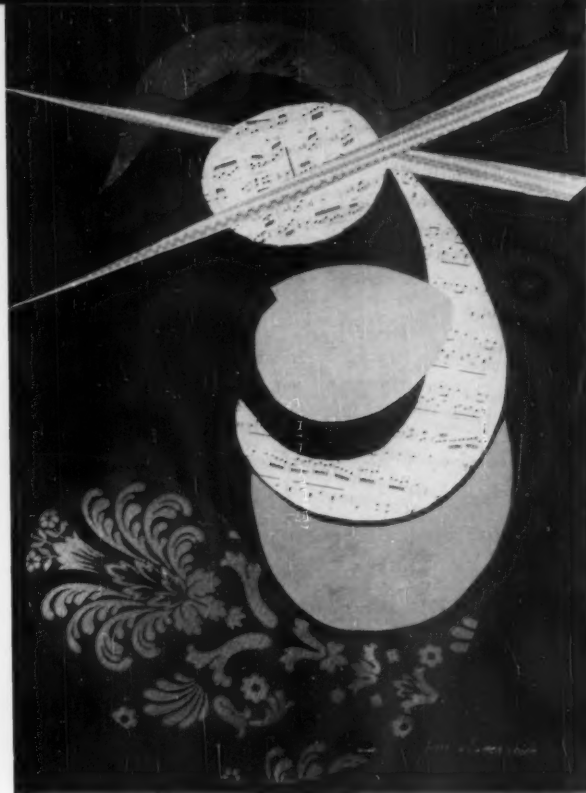




Forms developed from scribble by outlining in black chalk.

sense. Art in any form can be done so, if it is presented and approached in a manner contributing to these two fields. I have had verification of this from my students by their words and reactions. Most of my students have had little or no background in art. For that reason I have had to search for ways and means to reach them if I am to help them find what I know they will enjoy once they find it. I use music as my stimulus along with study of the individual and have found both successful as a medium of teaching. Our last three experiments proved quite interesting, enjoyable and very worth while. We used large sheets of water-color paper, creasing same in four parts to suggest the invisible line which could or could not be a separating point between theme suggestions for design purposes. Each student chose colors to match what he felt as the music stimulated him. I suggested, only if they were reminded of a form, they should put it down also. As they could listen for a form and interpret it in color. Some of the music suggested splashes, blocks, spatters, hand pressing, etc., which were most interesting, as an individual experience as well as design property. A large brush was used, and tips of fingers to do the spattering. After a time of responding to this stimulus, a picture, abstraction or a design was suggested as a culmination of the work.

Out of this inspiration the students' reactions were most personal; also their criticisms came from themselves. In a manner they were teaching themselves, which after all is the most lasting way to learn. A teacher must make her students interested and confident of their ability in order for them to continue through the door of learning, which in this



Shapes derived from rhythmic lines drawn over each other.

instance was art in whatever shape it might culminate.

Another experiment was our cutting of shapes for balance derived from rhythmic lines drawn over each other from each of the four sides of a large sheet of paper. Some students drew with closed eyes. Old sheet music and black background paper were used. Wallpaper books, plain, patterned and textured were cut up for main color elements. Colored chalk lines were also used to give continuity to an idea, balance a design or lend finality to an idea. These works developed quite personally in many ways. For instance in one case, a student had a color block of only wanting to use black and gray in his work. This opened his eyes to the monotony of his idea, and brought his mind to accept color.

An experiment which proved most interesting was our rub-a-line drawings. For these we used large colored construction paper and chalks of various colors. Each expression was done in a different colored chalk, in order to separate them from each other. We drew to music and rubbed the lines out, leaving a hint or a shadow line. In these lines we found fantastic shapes, pictures or designs. These were drawn over in black chalk. From these lines our pictures were made. These expressions were very free and spontaneous.

These experiments have helped me to formulate the basic lessons I attempt to put across to my art classes and also my teacher training art classes, which I feel they can in turn use in their work. Basically art and color lend inspiration to life and if we but look and listen we can find it everywhere.

Author teaches art at Heidelberg College, Tiffin, Ohio.

RALPH M. PEARSON

First of a series of articles on design, prepared for us just before the author's untimely death on April 27, 1958.

EXPERIENCING CREATIVE DESIGN

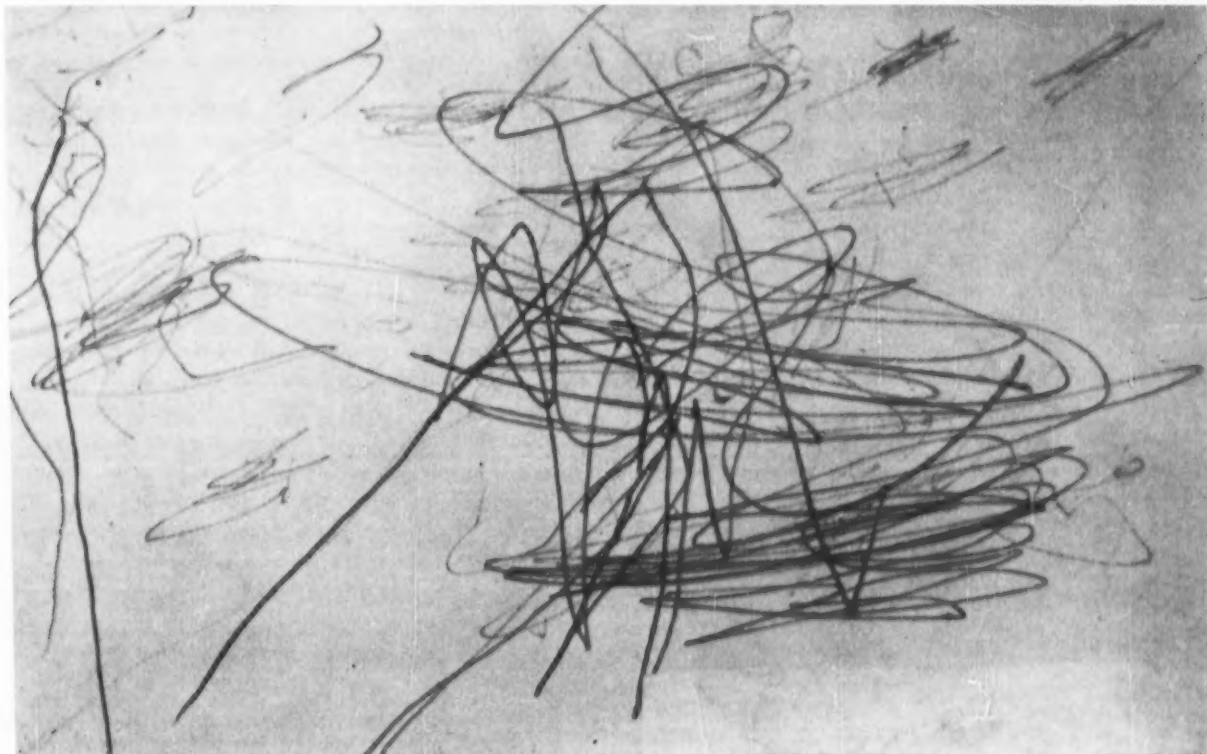
In the beginning there is doodling

Editor's note: Several months before Ralph Pearson's death last spring we asked him if he would write for School Arts a series of articles on design for those who have had very little training in art. It was agreed that he would attempt to stimulate the reader to actually work on design instead of simply theorizing. Because of his experience as founder of the Design Workshop, which had unusual success teaching through correspondence courses, we thought he could do the job if anybody could. He accepted the challenge, with all of its special problems, continued his work during a period of grief after the death of Mrs. Pearson, and had just about completed the series for the year when he passed away in his sleep. This series is, in a sense, his own memorial.

Can you answer both parts of this question as it applies to anything—from dresses or hair-dos to rugs, houses, cathedrals or pictures? *What looks best? And why?* Yes, it does make you stop and think, once you pay attention, doesn't it? What does look best, anyway? And why, indeed? The words can pour out of you or over you, but they are not answering the questions, you soon discover. They can't answer them—for a very simple reason. The reason is that the answering depends on *experiencing* more than on *thinking*. And, until your esthetic powers are developed in some degree, you can't experience creative design in a crowded lunch hour; you have to take time out to *do* the thing you want to experience; you have to *make* something that looks

1. Doodles by a three-year-old serve as a form of communication for the youngster. He was "saying" different things to us.

PHOTOS BY JAMES P. CELENTANO, TAPPAN, NEW YORK



better than something else, then ask the questions and answer carefully. To suggest ways and means of *doing* just that is the purpose of this series of articles.

Let's go haywire To start exploring-by-doing, in the vast field of pictures, let's do some stunts just to get limbered up. (Reasons can be explained later.) Take a pencil and piece of paper. Throw overboard all thoughts of subject or skill, all worrying, all *thinking*. Let's have an adventure—to see what will transpire when we escape from conscious mind and give emotion a chance. Decide in advance that you will doodle, or, to make it stronger, go haywire. Let the sky be

2 Habit and convention are clearly indicated in both doodles shown. By young man who "always does the same thing."



the limit. Let anything happen—(and it will). Fill up a dozen scraps of paper in ten minutes. . . . Wasn't it fun? There is no mental strain—in doodling.

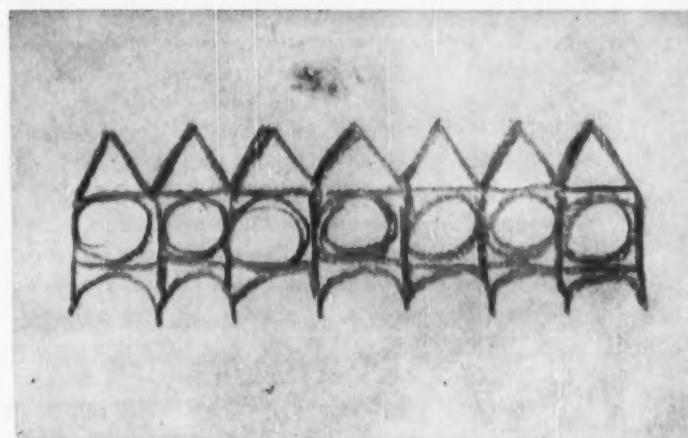
Now stop and study the results. Are there any surprises? Or, did you make conventional circles, as if practicing penmanship? If the latter, it means that habit grabbed your pencil, that you did not find liberation, that you did the same old familiar thing. If you do find surprises—in crazy zig-zags, or criss-crosses, or smears or smudges, are they rather intriguing to look at? Is it amusing to discover you can go haywire? Do you have an urge to try again—just for fun? Go ahead and try again. But don't repeat. Get different sensations each time. Try for moods. Let yourself become angry; what does the pencil do to express anger? Does it make smooth, flowing, "pretty" curves? No; it breaks into jerky movements, quick jagged ones; your spirit is excited; the sensitive pencil becomes the same. It reflects the mood. You are experiencing "emotional release."

Now try the opposite—a peaceful, contented mood. How will the pencil react? Not the same, certainly. It can't be nervous and excited when you are calm; it also must calm down. But how? You can't tell in advance, except in a

general way; no one can. That's where the adventure comes in. You are conducting psychological experiments on your own soul, or, let's say, your personality. Every personality is different from others; hence, the "expression" of each will be automatically unique. Moods may be the same; everyone can be gay, sad or excited but each personality will express such identical moods differently. Try many moods—love, hate, storm, weariness, gayety, etc., just to see what happens. What *will* happen is that you will be experiencing "personality expression."

Already, then, you have received three dividend payments just from *doodling*. An adventure. Emotional re-

3 Doodle by a young man about to be married. The forms he developed are clearly repetitive and conventional in nature.



lease. Personality expression. These are psychological dividends and valuable as a foundation on which to build works of art. But so far no art has invaded the scene. It comes later. You have set a stage congenial to the act of creation wherein lies the art of the ages.

Doodling is fun Now let's look at a few results of doodling which may, or may not, be similar to yours. In Figure 1, a three-year-old, having watched his mother writing postcards, grabbed a card and pen (left handy with sly intent) and "wrote" a card to his granddad. We poor adults can't read exactly what he "said" but we can read what he *felt*. He was enjoying the "writing." He was "saying" different things—some loud and positive, some shy and doubtful. He changed subjects several times (along with movements) and had an afterthought, which completed his picture at the left end. He was having a grand adventure, was realizing an emotional freedom which he had not yet lost and expressing his personality quite happily, without *knowing* it. But none of these normally healthy items indicate he is—yet—a budding genius in art.

In Figure 2, a young man in his twenties, when asked to

doodle, responded with alacrity, saying, "When I doodle, I always do the same thing." Which he proceeded to do—a line of circles, a line of vertical scribbles, all uniform, a third line that repeated the first two; the three lines were equally spaced. Not a surprise in sight. No hint of adventure or releasing of emotions and, to judge by results, he had no personality whatever to express. Habit and convention were in complete control. Compared to the three-year-old, he was missing all the fun, all the excitement—in doodling.

Doodling makes good after-dinner entertainment and conversation. It has many psychological implications, which we are ignoring; our emphasis is on adventure in living slanted toward the esthetic excitements of creating and enjoying the harmonics of visual design, just as all people normally enjoy (whether or not they create them) the aural harmonics of sound design—in music, or of word and thought design in poetry and literature. Design, or "form," permeates all the arts; it brings them to the life that is art. But, in pictures, it is the least comprehended because subject and skill have been allowed to steal the show and visual harmonics have been forgotten. Abstract pictures, without the distraction of subject, can become what I like to call pure visual music. Doodling can be a start in that direction. An uncle who doodles while telephoning also said he always does the same thing. The "same thing" turned out to be an ocean liner condensed to five lines. He had been asked to avoid subjects but "couldn't think of anything else to do." Poor fellow; he was also missing all the fun. His doodle is too weak to reproduce.

Figure 3, by a handsome young man about to be married, is repetitive-conventional, not a surprise in a carload. Incidentally, his bride-to-be is just the opposite—which tempts one to the psychological guess that she will liberate him—in doodling. He has a keen, alert mind, but that didn't help.

Figure 4 is by a young lawyer who did dare and do adventurously, whereas his wife worked for fifteen minutes on a tight little conventional design that was the extreme opposite. His doodle is all surprise, all adventure, is emotionally free and easy—which has personality implications. Can husbands liberate wives, or vice versa, pictorially speaking? But that gets into psychology and is taboo.

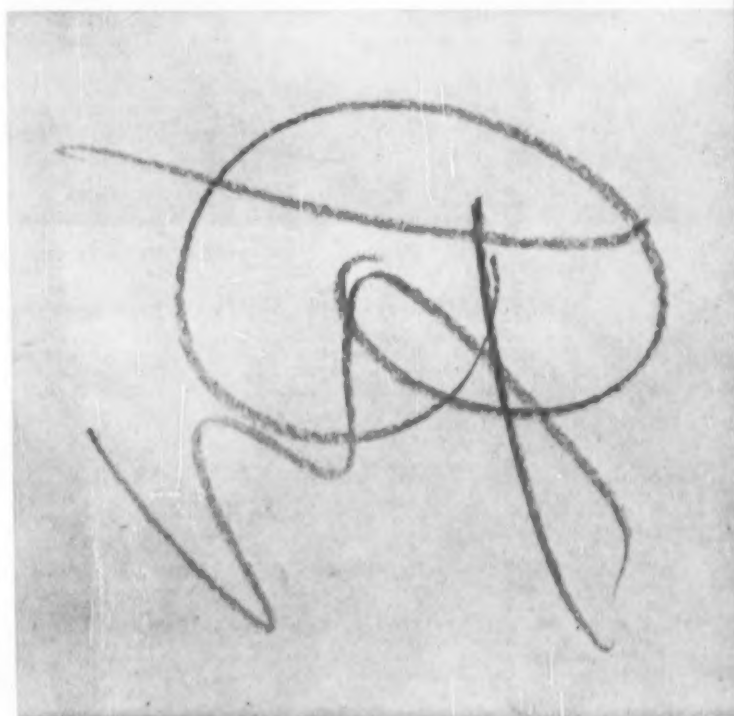
Emotion plus intellect These few examples of doodling, plus your own, have profound implications in teaching art. The implications can be summed up in such words as Adventure, Liberation, Emotion and Originality. Since these articles are to be based on *experiencing* rather than *theorizing*, I shall not be profligate with words; we shall *see* what happens. Herewith you see two creations which can be called emotionally eloquent—by a three-year-old and a lawyer—and two which announce themselves as emotionally sterile—by two adult intellectuals. To which classification do your own doodles belong? If the latter, don't throw away the pencil. Reform is possible; you do have more or less of hidden reserves which can be resurrected. Habit is probably

the guilty party, so all you have to do is dig it out and throw it into the ash can; then happy improvisation can take over. If you find yourself as eloquent as a three-year-old you are just plain lucky.

In the next article I shall show more eloquent doodlings, one by a leading artist, and make some suggestions as to how you can begin to share in the even grander adventure of disciplining your released emotions. In the meantime, without any pressure from outside influence, exploit your own doodlings to the limit—to see what actually can happen when the lid is off. Age does not matter. Nothing matters but daring and doing.

Ralph M. Pearson, a pioneer for creative teaching in art, was author of *The New Art Education*, one of the best-known books in art education, as well as *The Modern Renaissance in American Art*. Both are published by Harper, New York. An artist trained in the old tradition, he embraced modern ideas with the Armory Show in 1913, and carried on a long career of teaching at various schools and colleges. He had a colorful career as an art critic, and never pulled his punches. He organized and conducted the Design Workshop, a correspondence school with a uniquely creative emphasis. He is perhaps best known for his interest in design, and he rejected modern art that ignored it. He gave freely of his time as advisory editor of *School Arts*. His death at the age of 74 leaves a void that will be difficult to fill.

4 Doodle by young lawyer is emotionally free and easy, and somewhat adventuresome in contrast to other figures.



VACATION MEMORIES

JEAN O. MITCHELL

"Show and Tell," during these first days of school will certainly be filled with happy reminiscences of summer freedom and adventure. It is a good time for children to portray their experiences in paint.

The question, "What did you do this summer?" never fails to start children bounding in their seats and their hands waving in the air. Thus the first step in creative activity, that of stimulation, is set in motion. Every child wants to tell about some of his happiest times during the vacation. Some spent time on farms where they rode horses, picked berries, and helped make hay. Many of them went swimming in pools, creeks, lakes, or the old swimming hole. There were hours and days of fun in tree houses or fishing and camping in the mountains. One little girl remembered a storm she called the hurricane. The children were advised to put themselves in their pictures and here they are in their own childlike interpretations.

Jean O. Mitchell teaches art education classes, College of Education, University of Florida, Gainesville, Florida.

Nine-year-old Steve paints his summer tree house in woods.



Eight-year-old Connie Jean calls painting "Two Pony Tails."



PHOTOS BY SCHWEIKHARD STUDIO

Eight-year-old Tommy visits his friend's tree house in wagon.



Nine-year-old Billy did some hiking during summer holiday.





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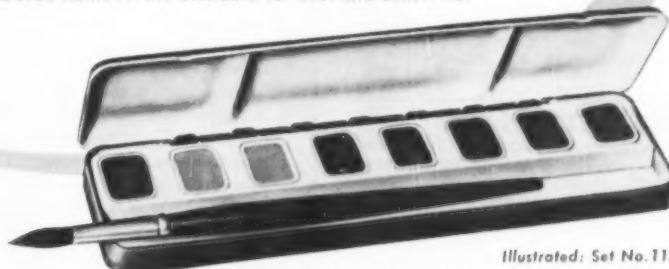
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Art Room Planning As a reference and planning guide, you'll find many helpful suggestions in the new E. H. Sheldon Equipment Company catalog. This manufacturer of high quality, "educationally correct" units for art rooms offers you their 1958 edition at no cost. It's a handsome catalog, printed in three colors, and appealingly displays and describes their complete line—from the newest developments in furniture and planning to those standard items that have stood the test of time and workability. Prepared with the help of prominent art educators, the floor plans of suggested layouts for art rooms will be of special interest; they locate various art activities within the rooms and recommend items of equipment appropriate to accommodate them. For your free copy of this 52-page reference, planning and buying guide please write Items of Interest Editor, 189 Printers Bldg., Worcester 8, Mass., and ask for the latest Sheldon catalog.

Art Materials Catalog The new Winsor and Newton, Inc. catalog of colors and materials for artists and designers has recently been made available at no cost to School Arts readers. Throughout the 80 pages, size 8 1/2" x 11", you'll find illustrations, descriptions, prices and specifications for ordering the complete range of art materials offered: colors, brushes, paint boxes, canvas, palettes and trays, inks, easels, papers and boards, oils, varnishes and mediums, pens, accessories such as palette knives and cups, canvas pliers, and specialty items. The format displays the items with compact efficiency and good taste. This is a quality catalog, symbolic of the high standards which have always characterized Winsor and Newton products. For your copy, address the company at 902 Broadway, New York 10, New York.

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ITEMS OF INTEREST *Continued*

New Ceramic Catalog Amaco's new ceramic catalog, just off the press, introduces a number of new products in addition to 16 re-designed kilns, including both 2350° and 2000°F. models. Of special interest is that Underwriters' Laboratories, Inc. have extended their approval to cover 18 Amaco electric pottery kilns and 3 metal enameling kilns as complete firing units. New colors and textures in high fire glazes for stoneware and porcelain, and one-fire liquid glazes for brushing have been added to the glaze line. Two new products which will be welcome news to many potters are buff stoneware and red firing earthenware casting clays; both are available in dry and liquid form. For your free copy of this new, 56-page Catalog No. 44, write Ceramic Department, American Art Clay Company, Indianapolis 24, Indiana.

Camera Club A new booklet, Managing the High School Camera Club, is now available without charge to school principals, guidance counselors and others interested, from Eastman Kodak Company. Among subjects discussed in the eight-page brochure are how clubs get started, the club and the school, membership, plan of operation, how to set up a constitution, who should be the club's officers, the physical setup, the school camera, and outside resources necessary. Managing the High School Camera Club may be obtained by writing Sales Service Division, Eastman Kodak Company, Rochester 4, New York, and asking for Publication No. T-50.



George O. Davis, Jr.

New Representative Binney & Smith, Inc., announce the appointment of a new sales representative in their Southeastern Division. Mr. George O. Davis, Jr., of Charlottesville, Virginia, will represent the Binney & Smith line of educational and commercial art supplies in Virginia and North Carolina. He is assisting Mr. Wayne King in these states. Mr. Davis was born in Onancock, Virginia and holds a B.A. degree and an M.S. degree in Geography from the University of Virginia. He was formerly Geography consultant and representative for A. J. Nystrom & Co., Chicago.



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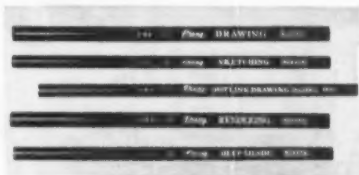
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New Kiln A new kiln offered by Harrop Ceramic Service Company has been designed especially for school use. Called Schooline, the kiln operates up to 2000°F. and carries the catalog designation MR-18C. A variety of controls are available; most frequently specified for school use is a temperature limiting control which protects the kiln from overheating and allows for firing at night without attention. For complete specifications, prices and other details on this and other models approved by Underwriters' Laboratory, please write Harrop Electric Furnace Division of Harrop Ceramic Service Company, 3470 East Fifth Avenue, Columbus 19, Ohio.



Drawing Pencils The American Crayon Company of Sandusky, Ohio, has recently added five grades of art pencils to their line of basic art materials. After thorough testing and research, the five most popular grades selected were pencils for drawing, sketching, outline drawing, rendering and deep shading. This series of pencils offers the artist a wide range of techniques for using this versatile medium. In addition this company offers two new erasers: the Prang Hylite kneaded rubber eraser and the Prang Deliclear soft rubber eraser. Your Prang representative or school supply store will be glad to show you these new pencils and erasers.



Slides The Charles Beseler Company of East Orange, New Jersey, is introducing a new technique in visual instruction. Called Clear-A-Slide Kit, the item enables teachers to make color transparencies and project them immediately before a class. The fully equipped kit is available in 4 sizes from 3 1/4" x 4" to 10" x 10". Pencils and treated vinyl slides are used. The writing is made permanent, fade-proof and smudge-proof by spraying the vinyl slides with a special spray which dries in a moment and the slide is ready for projection. The Clear-A-Slide Kit is designed for use with overhead projectors (Vu-Graph). Further information is available from Beseler at 219 South 18th Street, East Orange, N. J.

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ROCK PAINTINGS: EXPRESSIVE IMAGERY



Drawings by author from "Rock Paintings in South Africa," by Dorothea F. Bleek; Methuen, London.

HALE A. WOODRUFF

In recent times a great deal has been written and published on the subject of prehistoric cave painting. The many new revealing discoveries that have been made have given fresh interest to this early art form. It may very well be that our current concern with the "art" in all art forms, regardless of when or by whom they were produced, has enabled us to look upon these works from a remote past with an unbiased and purely artistic eye. Yet with our ever-widening scope of knowledge of the old and strange art of cave painting, perhaps much less is known of the Rock Paintings found in

many regions of South Africa. For many of us little more is known of this part of the world than diamond mines, *apartheid* and "Cry the Beloved Country."

These rock paintings, scattered throughout the countryside, are quite similar in many respects to the early cave paintings. They possess, however, distinctive and singular characteristics all their own. In the first place, they are usually smaller in size. And, as their name suggests, they were painted on rocks outside as well as inside a cave. There is an almost endless range of subject matter treated

in these paintings that have a function in the life of the Bushmen, the natives who are chiefly responsible for these works. As to size, it is said that some of the paintings measure as little as twenty-two inches in width. A number of examples have been found on overhanging cliffs, holes in hillsides, and some in deeper, grottolike caves. Cave paintings usually date from prehistoric times while some rock paintings are known to have been executed no more than one hundred years ago.

The meanings of these works are as varied as the subjects treated: hunters at the chase; battles between rival tribes; the elephant, zebra, antelope and giraffe ambling or galloping across the country; costumed ceremonial dancers; elegantly attired chieftans; women doing the family chores, others bathing in the river; abstractly symbolic designs; mysterious and imaginative forms and figures; an almost endless parade of themes and of styles in depicting them. In all of these works there is a charm, an elegance, and a sense of artistry surprisingly rare. They are not "primitive" as one might mistakenly suppose. There is a "knowingness," even a sophistication, in the handling of these provocative works. Some are quite naturalistic, others extremely distorted toward a more compelling expressiveness. Yet the distortions should not be construed as a lack of ability to draw or design on the part of the artist. There was definite purpose and understanding in whatever style or manner of representation the artist undertook to employ. And they were truly "artists." They were held in high esteem by other members of the tribe because of their special abilities. A story, related by a European traveler in South Africa during the Boer War, describes the last known Bushman artist who "had ten small horn pots hanging from a belt, each of which contained a different color. The informant of the writer told him that he saw the belt, that there were no two colors alike, that each had a marked difference from the rest."

Many stories have been told about the cultural meanings of these paintings, of their relationship to the folklore, customs and beliefs of the natives. But for our purpose here, let us simply consider them as works of art and examine the artist's venture into the creative and inventive portrayal of his subject. In figure one in the accompanying illustration, we see a hunter disguised with an antelope hide, crouching as he stalks his prey. The forms here are graceful, easy flowing and simple in contour. An extraordinary sense of design (semiabstract) characterizes the drawing of the antelope hide. The masklike painting of the face of the hunter is imaginatively conceived and executed. The dots beneath the figure, formally designed, represent the spoor, or tracks, of the hunted animal. Figure two depicts a warrior, one of a number of tribesmen engaged in battle with an enemy tribe. The characterization is forceful, in the fearless gesture of the hunter. But of particular interest is the rendering of the shield, enlarged to stress its importance. Usually constructed of dried animal skin, it is elaborately decorated. The large center form surrounded by the spots creates an

imposing effect. Such a shield must have been proudly carried by so gallant a fighter, and its artistic adornment must have been as highly prized as its protective value.

Purely abstract designs were painted by the Bushman. Several examples are shown in figure three. Their meaning is not known now, yet we can be well aware of their power and strength as forms. Their boldness in no way detracts from their fineness of conception. In the treatment of more representational subjects, the Bushman artist was at his best with the ostrich and domestic cattle: figure four. While retaining naturalistic appearances, there is graceful movement. The essence of the animal is there, although certain liberties of artistic invention have been taken. Figure five is called a "water thing." The line rendering is done in a decorative manner, somewhat abstract or "unreal," in keeping with the nature of this mysterious, make-believe animal. Another imaginatively conceived mythical animal is shown in figure six.

There must be many thousands of such fine examples of Bushman art in existence. Although these artists would not have understood the word "art," as we have come to know it and use it, they nevertheless take their proper places among all true artist-creators. For they brought to their expression deep insight, artistic sensibility and sensitivity, imagination, occasional humor, yet, at all times, seriousness of purpose. Recall if you will the "limitation" of Braque. Certainly these artists had their limitations and not all of them were self-imposed as was the case with Braque. Their culture, knowledge, tools, even their purposes were limited. They lived a simple tribal life. They knew only the immediate and compelling problems of a restricted life based on certain habits and customs. Their tools were indeed limited: colors were derived from clay, vegetable dyes, carbon, and, at times, blood of animals; ostrich plumes generally served the artist in the application of his colors.

In the final analysis these limitations are superficial. For the limitations of a world and of means can never restrict human effort, thought and creativity; their transcendental power is boundless. The highest levels of achievement by man are reached through his expressive and esthetic urges. And it is through the exercise and realization of these urges that all men, no matter how far they may be separated in time, space, and modes of living, are one.

Hale A. Woodruff is professor of art education, New York University, and council member of the National Committee on Art Education. He is a well-known painter and teacher.

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Black Light An inexpensive, complete package that contains all of the equipment necessary to get started in the world of black light is now being offered by Herbach & Rademan, Inc. The package contains the basic light source, a rugged ballast, a starter, starter socket, lamp mounting, switch, line cord, and information you'll need to assemble the separate parts. Also included are 9 colors of black light chalk and three 2-ounce bottles of black light water colors. For complete details, write Herbach & Rademan, Inc., 1204 Arch Street, Philadelphia 7, Pennsylvania.

Felt Tip Marker A new, 12-page booklet from Speedy Products, Inc., gives 77 ways for using their marking device called Magic Marker. In addition to its use in school, there are suggested uses at home, business and industry, and for other purposes such as marking sports equipment. For art classes, the marker is suggested for signs and posters, drawing, design experiments and other uses where a free bold stroke is indicated. The handy cylinder fits snugly into small hands and the ink from the felt tip will mark on any surface: foil, waxed paper, wood, metal, glass, plastic—anything at all. Markers are available in 13 colors of ink. For your free copy of the booklet, please write Items of Interest Editor, 189 Printers Bldg., Worcester 8, Mass. Ask for the Magic Marker booklet.

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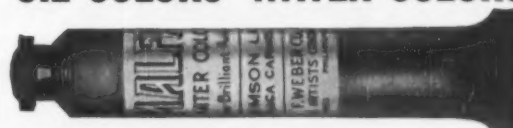


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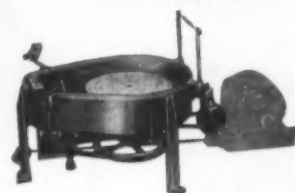
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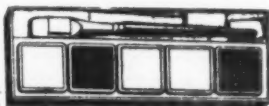
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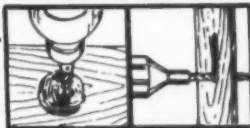
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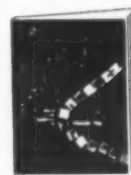
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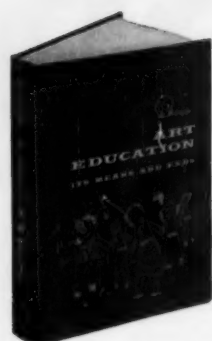
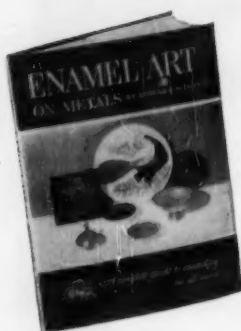


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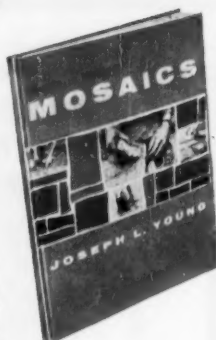


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THIS MONTH'S QUESTION

Should holiday themes be used frequently or infrequently, or be entirely eliminated from elementary art programs? Why?

Manuel Barkan, head, art education, Ohio State University, Columbus, Ohio, says: To eliminate holiday themes would be tantamount to eliminating love from life. Some holidays are as meaningful to people as is love itself. Teachers would inevitably fail should they try to eliminate either holidays or love. Holidays are rich reservoirs of exciting ideas for artistic interpretation. They are inherently good. The real issue is not whether holiday themes should be used frequently, infrequently, or not at all. The issue is the degree and way they are used. Holiday themes become bad only when teachers use them to dominate the art program. Such teaching is bad because it forces holiday themes to exclude other meaningful themes.

Italo L. deFrancesco, director of art education, State Teachers College, Kutztown, Pennsylvania, says: The answer is yes and no. If holidays and holy days are understood as part of our cultural milieu, which includes Christian and non-Christian days and feasts, and if they are understood as motivational because of their age and usage, then teachers should take advantage of them as springboards for creative expression. On the other hand, if such themes are used every year, in every grade, to produce hackneyed favors, and stereotyped motifs, it would seem best to eliminate them. However, no one has the power to eliminate either the recurrence or the spirit of holidays. Therefore, the solution is to guide elementary teachers to encourage the better way, the child's way, of interpreting Christmas, The Feast of Lights, Thanksgiving, or other holidays.

Pauli Tolman, supervisor of art, Los Angeles, California, says: If a specific holiday has become a part of the life of the particular community in question surely a holiday theme would be as acceptable as the holiday itself. Often the holiday theme motivates creativeness. The relation of special holidays to the emotions is a strong factor in bringing about creative work. Nevertheless, holiday themes are not essential for the construction or rendering of an item to be used as a holiday gift or decoration. Students' finished projects that relate to daily art experiences and are collected over a period of time frequently are the best holiday items to send home or to use in room display.

Sister Mary Corita, I.H.M., Immaculate Heart College, Los Angeles, California, says: Holiday—"originally a holy day; then by extension, a day set apart for any celebration." Holy means wholeness—a man developed to the fullest. So the holiday, the celebration, is the real thing the students

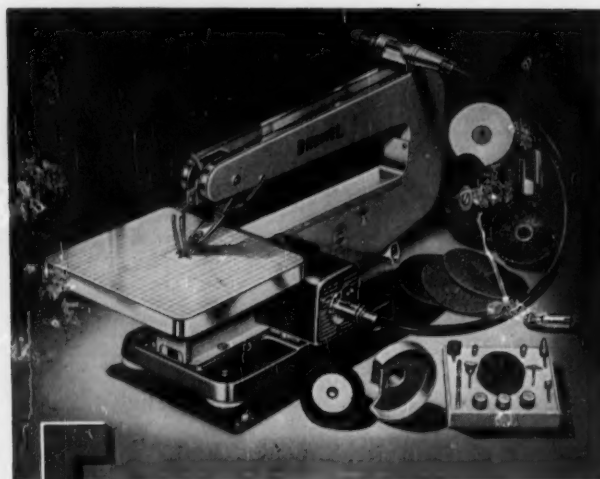
issues of the day

should be involved in and their making flows from the necessity of having visible things when many people celebrate as a united group. Not "holiday themes to be used frequently or infrequently." Out of this involvement with a serious end would come banners and signs and plays and costumes, and you could happily bury the art program (as such) because it would have happened already.

Robert Iglehart, head, College of Architecture and Design, University of Michigan, Ann Arbor, Michigan, says: Our problem, of course, is not the holiday theme in itself, but the dismal stereotypes associated with it. The very existence of these stereotypes (with which the children are as bored as we) ought to make it easier to create the desire for fresh approaches. The human meanings of all our major holidays are inexhaustibly rich—and that is why we continue to be moved by them despite their tawdry exploitation. We cannot eliminate the holiday excitement without eliminating the children, and there is no solution merely in new themes. As Proust said: "to discover means not to visit new landscapes but to see with new eyes."

Pauline Johnson, associate professor of art, University of Washington, Seattle, Washington says: Art is an approach to excellence; a way of doing things well. It is expressing that which means the most to us. It makes no difference what the motivation or the idea might be. It is what is done with the idea that is important. If holiday themes are important to the life of the child and have meaning to him, he should be encouraged to express them in the finest way possible. Nor should we rule out tradition and the rich things that come to us in our culture. I am glad as a child I did not miss the experience of creating my own Christmas angels and Easter baskets.

Leafy Terwilliger, art consultant, Fresno County Schools, Fresno, California, says: Holiday themes should remain a part of the elementary programs. The problem is not shall or shall not but how these themes can be used as one of the areas in art education. There is a great need for the teacher to study the design possibilities as a means of developing constructive thinking, an awareness of relatedness, of stimulating creative use of materials, of developing taste (consumer appreciation). If our magazine articles can be so presented that the above possibilities can stimulate the readers to see the educational value which lies within real life situations, such as the holidays, and offer some suggestions in ways of working, such articles should be of real value.



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LETTERS

A Sunflower Bouquet Mabel Karr, art consultant at Topeka, Kansas has written: "So many times when I have read your latest editorial in *School Arts* or reread one, I have thought that I would write a note of appreciation; but being a non-writer, I have ended by giving it to our director of curriculum to read or have used some quotes from the editorial in some educational meeting. Our director of curriculum finds them very pertinent and does enjoy them. And I am certain that by quoting directly from your writing or by presenting the gist of it, I have been able to make more stimulating contributions on several occasions. Your 'Scarecrows in the Sky' is especially needed and to the point."

"If only many of our commentators, editorial writers, politicians and others could read and comprehend them. So many of them, because they are the victims of the type of education they want us to return to, would lack the imagination to gain from them. To me the fact that the Russians have their sputniks isn't half as damning to our mass educational system as is the fact that we have not been able to build into our adults deeper values and understandings."

Thank you very much. I read in the paper recently where we have now caught up with Russia in our missiles program. When one considers that this has been done without engineers and scientists going back through the grades to pick up what they missed, I think the achievement is really remarkable.

From the Eighth Grade Mary Birtles of East Windsor High School, Warehouse Point, Connecticut writes: "We, the members of an 8-1 debating group, are writing to you to ask you for some information. We are debating the question, 'Do art and music help the teen-ager now and will they in the future?'. Since *School Arts* has been such a help to us, we were wondering if you could send us your opinion on the subject."

Shut your eyes, and close your ears, and see what kind of a world you have left. Now open your eyes and try to look in some direction where there is no evidence of art. Open your ears and see if you can hear very much, very long, without some evidence of music in the air. Whether you hear man-made music, or nature's music of birds and crickets and the wind whispering in the trees, you will find music everywhere. In the same way, you would have a difficult time trying to see anything without seeing the beauty and design made by man as well as nature. Of course, some of the things we see and hear may not be as pleasant as others, but if we find something unpleasant in the creations of man or nature we can always look beyond or in another direction to find the beauty that gives balance and meaning to life. Life without art would be a world of total darkness. Life without music would be a world of total silence.

JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

Finding Time for Art An art teacher writes, "Please discuss finding time for art in a crowded school program." The problem suggested for consideration is a serious one for art educators, especially those working with classroom teachers to improve school programs through art. It is serious in the light of classroom teachers being pressured to increasingly emphasize certain aspects of the over-all school program and to de-emphasize other aspects of it. Teachers are hearing in no uncertain tones that the children coming from their classrooms "have not learned to read, to write or to spell; do not know mathematics; and have insufficient background in science" and that, therefore, much more time should be taken for teaching them. In some instances teachers are even being told to omit such areas as art. One parent wrote, "Until the schools are better able to give a firm and scholarly foundation in reading, writing, and arithmetic, history, geography and science, not to mention grammar, composition and foreign languages, I do not feel much stress should be placed (sic), or expense incurred in art education."

Seemingly the problem which the art teacher has identified is a concern, in another sense, of the classroom teacher and parent, also. It becomes *finding time in the school program for that which is most essential in the education of boys and girls*. The answer to it differs from person to person depending, of course, upon what (1) he believes art to be, and (2) what he understands "learning to read," "learning history" and the like to mean.

Art is thought by some parents and teachers to be unrelated to the main stream of life activity. These people see art as the mere developing of mechanical skills such as manipulating materials in certain specific ways, drawing perfect replicas of nature and man-made forms; or the copying and/or coloring-in of outlined pictures. Other such people understand art to be something vaguely referred to as the "appreciation of beauty." With such views of art it is no wonder that they are calling for art in the school program to be de-emphasized or even crowded out altogether. To make matters worse, some of these same parents and teachers view "learning to read" as set apart from the rest of the daily school work, that is, as the simple acquisition of isolated skills such as letter and word recognition and phonics drills. Likewise, "learning history or social studies" is thought by them to consist mainly of memorization of times and places of special but seemingly disconnected events. The emphasis deriving from this framework, then, is on a daily school program consisting of a series of relatively discrete activities. As their number increases and the school

beginning teacher

day is shortened the teacher with such an educational point of view is faced with the necessity of giving each of them less time or omitting some in favor of others.

What is an alternative? There are educators today who view art as "less a body of subject matter composed of certain specific skills, and more a way of working and a way of seeing" (Manuel Barkan, *A Foundation for Art Education*, 1955, Ronald Press). These people regard art as a means to develop the child's capacity to communicate personal understandings. The child's visual art form is seen as growing out of his self-awareness, his maturity, his sensitivity, and his insights. Too, there are educators today who see reading in the elementary school as a developmental process in which emphasis is placed upon meaning as related to the child's interests and needs. Reading, like visual art, is a part of child development in that, among other things, it (1) begins with the child's immediate vivid experience, (2) relates directly to his motivations and purposes, (3) involves visualization of situations, (4) requires ability to see similarities and differences, and (5) necessitates appraising and relating ideas.

Reading in this sense, again like visual art, is not an end in itself but a means to learning—to broadening and sharpening the child's perceptions and understandings of himself, of others and of the more immediate as well as more distant world around him. This is not to say that they are identical for as means of communication visual art symbols and printed word symbols are distinctly different (Susanne Langer, *Problems of Art*, 1957, Scribners). However, since each is an avenue for child growth it is possible for experiences in reading, visual art and history study, for example, to be so developed as to have them mutually support each other and, what is most important, enhance the value quality in the over-all experience. It is not a matter of one taking precedence over the other but rather that each be provided so as to encourage the interaction of children with the ideas they are being taught. Development of bulletin boards by teachers and children is such an example. Individual and group pictures and murals, modelings, carvings and constructions are still others. It is not that these are to be produced after the study is completed but that they be a part of a deeply felt learning process. The problem is not one of finding time for art in a crowded school program so much as it is a problem of *raising the quality of the total school experience through using art*.

Readers are invited to send comments on this page, as well as subjects for future discussion, directly to Dr. Schwartz.

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In addition to the series I have already mentioned, there are others such as Brueghel's Children Games, Vincent van Gogh, Velasquez, and one that I would like to have art educators compare with American children's work, called "Children Art." This filmstrip composed of forty-two frames shows a selection of English children's work from the Sunday Pictorial Children's Art Exhibit, 1956. They range in age from five to sixteen years. These films are available from Dr. Konrad Prothman, 2378 Soper Avenue, Baldwin, Long Island, New York.

While I am talking about Dr. Prothman's work, I would like to recommend his group of slides called "Art and the Adolescent." This was the theme exhibit at the National Art Education Conference in 1957 at Los Angeles. The exhibit designed by William Enking is an outstanding example of the visualization of a concept. This sound educational presentation coupled with a strong display design gives us a set of slides that can be used as fine examples of display as well as a beautiful presentation of art and the adolescent.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

EDMUND B. FELDMAN

Dr. Edmund B. Feldman is coordinator for the art education program at Carnegie Institute of Technology, Pittsburgh.

A handsome new volume has appeared on **Collage and Construction** in Elementary and Junior High Schools by Lois Lord (published by Davis Publications, Worcester, Massachusetts, 1958). Price \$5.95. There is no question that collage is a natural kind of art activity for children who were probably doing it informally long before Picasso and Braque began to take it seriously in the early part of this century. Youngsters collect unrelated materials (unrelated to us) and assemble them in flat and three-dimensional constructions with a spontaneity which dismays the mature artist. Miss Lord's book shows beautiful examples of collage by children at several age levels and some very expressive photographs of the children at work. Furthermore, she describes simply and directly the materials most frequently used and how to introduce this kind of art instruction. In the early elementary grades the work partakes of healthy, sensuous play. As the children mature, collage becomes more purposive; it never becomes directly useful, but problems of space, of organization, of selectivity, of craftsmanship, are naturally introduced.

Now collage and construction in a variety of materials has been going on in the schools for some years and it is not always done well. By this I mean that the stage of play persists into the period when generalization and conscious problem solving ought to begin. The use of discarded and bizarre materials is no artistic panacea and no educational panacea. But when unusual materials are combined in new functional relationships, as Miss Lord demonstrates in her junior high school examples, the student finds that his skill and sensitivity can meet objective needs. It is important that the aesthetic investigation and discovery we urge upon the junior high school student be supported by his need to solve real problems, to feel that his school work is socially as well as personally useful. I believe Lois Lord's book provides the technique and the stimulation for the teacher to do this sort of job.

Paper Shapes and Sculpture for School Use by Mary Grace Johnston (published by Davis Publications, Worcester, Massachusetts, 1958), Price \$4.75, is the second book on paper sculpture by Miss Johnston. The format of the book is to present fundamental paper techniques and materials in the introduction and then to follow through with typical paper sculpture products for the various seasons of the year. A number of products like Christmas trees, reindeer, space-ships, hatchet and cherries, valentines, are shown with complete directions for achieving the results illustrated. I know that some teachers are looking for this

new teaching aids

kind of approach to classroom decoration but I cannot help feeling that questionable taste in the products and in educational methods is involved in the production of the book. First of all, it would be well to see what children can do with paper sculpture; children are shown at work but none of their characteristic expression is visible. Second, the illustrations are rather trite in subject matter (anchors, scout insignia, academic cap and diploma, etc.) and overly slick in presentation. The artistic level is that of the unimaginative window decorator. One is not convinced that youngsters will learn anything as a result of executing sculptures of library books, or leaves, or a musical staff. Third, regardless of what the text says, the book is an invitation to copy the illustrations. My own students have taught some wonderful lessons in paper sculpture and the results have been exciting and imaginative, but the product was less determined from the outset, and there has been much more improvisation in technique.

The organization of anthologies of art is crucial for determining what is learned about art, or history, or aesthetics, or sociology, but also whether anything is learned at all. The chronological method is favored by so many scholars because they think that way themselves, but it is very difficult to get the art student or student of the humanities to abandon his fundamental concerns about the way people see and communicate through art in favor of memorizing the temporal succession of masters and monuments. Hence, when a volume comes along which considers the way normally curious, normally intelligent young people want to investigate the art tradition, it is not difficult to predict its success. Philip C. Beam's **The Language of Art** (published by the Ronald Press, New York, 1958), Price \$7.50, is divided into three main sections: The Nature of Art, The Methods of Art, and The Historical Factors of Art. You will find that the author writes with a perceptiveness gained not so much from examining the documents about art as the objects of art themselves. At the same time he is aware of the latest thought in art history, aesthetics, and psychology of art. It impresses me as one of the best works of its type from the standpoint of the breadth of its ideas and the originality and usefulness of its organization.

New Teaching Aids is a regular feature which is shared by two outstanding art educators: Dr. Feldman and Dr. Ralph G. Beelke. If you have discovered a book which they have missed, please pass along the information to either reviewer.

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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

What would you recommend for length of period for an art lesson in the elementary classroom? Where I taught before the period was an hour long. This meant that I got into each classroom only twice a month. The classroom teachers there had been accustomed to having the art teacher do all of the work in art during this one period, teach, clean up and "hand the children back" to her. I am now in a more flexible school system and I've been asked to make recommendations about scheduling. I'd appreciate your suggestions. West Virginia

Your problem is one of growing concern to many art teachers. As classrooms are becoming more crowded and more numerous and perhaps staffed by teachers who are less than fully prepared, the question of frequency and length of classroom visits made by art teachers is being studied. The issue of the self-contained classroom is another receiving considerable attention. This apparently has not been raised in your situation.

We might think in terms of the function of the art teacher, the relationship between itinerant and classroom teachers, the form of schedule: flexible or rigid and the responsibilities entailed in both. There is such interaction among these phases that it is not possible to consider any one to the exclusion of the others. The role of the art teacher should be agreed upon by the superintendent, principal, classroom teachers and the art teacher. Is your prime job to teach art to boys and girls? Will this be entirely your responsibility? Or is your major aim to serve classroom teachers and through them the children: to teach, and to supervise or direct? What have the teachers come to expect? Can their expectancies be changed without impairing morale? Is there a regular program of in-service education established or would the administration see merit in organizing a program so that all classroom teachers may have the opportunity for work with those who are specially prepared to teach art, music, physical education or any other area but who must work on a travel schedule? Do you go into a classroom to take over or to assist the teacher with her pupils? These are basic concepts on which a decision must be made before a schedule is arranged.

Has it been the practice for traveling teachers to visit each classroom regularly? What is the community ready to pay for? As much service as the classroom needs or could use? Or a token visit as infrequently as once a month? Can you justify or explain or interpret to the school and the community the role of the consultant? Can you organize your visits and plan with teachers so that you go to class-

rooms on call to give help when it is most necessary? Can you make occasion to visit classrooms where you may not be called to encourage or to stimulate, so that you make sure that all children are having some art opportunity? Do you see your responsibility to be that of assuring the best of learning possibilities in art so that you are willing to organize and conduct work sessions for teachers? Most teachers are eager to learn more about boys and girls and about effective ways of teaching. Art may be talked about but art must be experienced through actual work, with purpose, in materials.

How much time in the classroom? How long will you need to stimulate the imagination? How long will you need to give opportunity for children to select, organize and evaluate ideas, materials and expressions? Experience and observation have led to these opinions. Children need time to think and to do in art. The stimulation from the art teacher at least once a week sustains both pupil and teacher and is apt to influence each to a higher level of achievement with deepening satisfaction and understanding.

Can you arrange for twenty minutes in each classroom once a week to stimulate the pupils and help them get started—then move on and leave the pupils to think and to do? Could you check back to give the children an opportunity to talk about their work if they want to do so? Flexibility is most desirable! This flexibility for the child to work at his own choice of speed is better attained in the classroom where the teacher plans with the pupils for things they might do when they have completed their art expression. Distribution of materials and clean-up can be organized so that these may be pupil-learning opportunities and not burdens on the art teacher. With understanding on such minor points established between you and the classroom teacher you may be able to get more art taught in a short period than in a longer period. This seems paradoxical at first glance. It isn't. You are free to do what you can do best and the children are not hurried to finish quickly before you dash on to the next classroom. This may be the means of preventing over-direction—or over-teaching—and the means of securing for the child the necessary time for him to learn.

Our readers continually praise the work carried on by our feature writers each month in School Arts. Columns which depend on the questions you ask always welcome from readers questions which they want answered. Dr. Baumgarner will give your inquiries careful study, and will answer those of general interest to all readers in her column each month. Please send your correspondence to her at the above address.

Creativity and Democracy

EDITORIAL



The two most often misused words in the English language are the common terms, "creativity" and "democracy." You would think by now that all of us would know what they mean. Yet they mean all things to all people and one can only guess their meaning when he knows something of the experience and motives of the person using the words. Properly used, they are beautiful and pregnant symbols of ideas and ideals, matched only by a few words like love, mother, roses, eternity. In mouths of demagogues they become instruments for deception and trickery, and are used to cover up all sorts of motives. Often the purpose

behind the use of the term is the very antithesis of the word. The word "creative" is used freely in advertising all sorts of gimmicks and gadgets; kits to be assembled according to directions, patterns to be traced without thinking, molds to be poured without blinking. You can create like Leonardo da Vinci, simply by filling in an outline of one of his masterpieces with carefully measured, packaged, and numbered pigments. The word "democracy" is similarly used to persuade people to place into power demagogues who have no intention of being democratic. Too many people look upon democracy as a chance to push other people around for their own personal profit.

Art educators are greatly concerned over the growing bastard use of the term "creative" to mean everything that is non-creative. Many have advised that we discontinue the use of the word, but no one has come up with a better word that means the same thing. Even if we would succeed in finding another word, it would be taken over immediately by those who would capitalize by using it improperly. When we see the term "democratic" being used to explain away the suppression of individual rights in order that the objectives of the group which carries the stick may prevail, we would likewise like to secure another word that stands for the ideals of the early American revolutionists. In some ways, both words have different meanings and uses, yet there is a close affinity between the two. I think the link between the two is the concept of individuality and individual differences. If we do not have individuality we can have neither creativity nor democracy. Too many of us think of individuality only in terms of our own views and aspirations, and when our views and objectives conflict with those of others we are not willing

to accord other individuals the same right to the individuality we claim for ourselves. Our concept of creativity should be broad enough to allow the other fellow to be creative in his own way, just as our concept of democracy should involve a respect for the feelings of others.

One of the problems associated with pressure politics, and our current mad race for oblivion, is the prevailing concept that those in power at the moment have a sort of divine right to lord it over others. Even politicians who are elected by the people are inclined to regiment those who elected them. We have heard of teachers who seem to feel that by virtue of their position they have a divine right to set the stage and write the script for the classroom activities. They are the ones who are too busy getting done the things they think need to be done to recognize what Johnny is really thinking about, or even doing at the moment. Yet Johnny grows from the seeds that are within, and what he thinks and what he does is important to that growth. The teacher has a God-given opportunity to place the fertilizer on the right seeds, but it is a fearful responsibility to decide just what are the right seeds for Johnny. Oh yes, the good book (course of study) may say one thing and the plan book may have it all measured out according to minutes. We have said before that weeds and flowers look pretty much alike when they are young. And who is to say that Johnny's flower garden must look exactly like everyone else's?

The opposite of creativity is conformity. The opposite of democracy is dictation. Neither creativity nor democracy can flourish without the climate of freedom. The fewer choices that are left to Johnny the less creative he can be. The more one is forced to conform to the demands of others the less of an individual he becomes. Recently a superintendent, in urging more required courses in you-know-what, stated that it would be more "democratic" than to have them on an elective basis. Ye gods! The same argument is given for standardizing people in college courses called general education. If we've gotta, we've gotta. But let's not call it democracy. Democracy depends upon individuality and creativity. Creativity depends upon democracy. Let's use these words in their correct meaning. And let's repudiate the use of either word to justify or to conceal ideas and concepts which are opposites of their real meanings.

D. Kenneth Winebrenner

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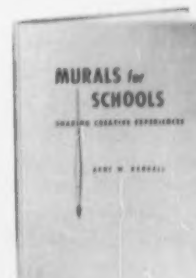
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